

CALLS, SOUNDS AND MERCHANDISE

OF THE

PEKING STREET PEDDLERS



**CALLS, SOUNDS AND MERCHANDISE  
OF THE  
PEKING STREET PEDDLERS**

**BY**

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**THE CAMEL BELL  
PEKING**

## INTRODUCTION.

China is a nation of walls within walls. They vary in size from the famous Great Wall of China some fifteen hundred miles in length to the humble mud walls of the country farmer. The first was commenced in about 240 B.C. as a defense against the Tartars and is classed as one of the Wonders of the World. The latter are built every day by the country people to protect their small compounds and meager belongings from wandering man or beast.

In between these two extremes we find every sort of wall—city walls, palace walls, yamen walls and walls of the rich and poor. There is no doubt that these walls have profoundly effected China's history and the psychology of her people. In addition to this they have caused the Chinese family to build for itself a small feudal castle, so to speak, into which the family or clan withdraws and closes the gates.

Within the many walls of China have been enacted its greatness and tragedy for centuries. So on a lesser scale the average Chinese family in their small walled compound is a fair cross section and example of the great nation they represent. The compound



is their world to a large extent, certainly to the women folks, to whom going outside its confines is quite an event.

So because of the feudal nature of Chinese life the peddler became an institution. The women could not leave their homes to visit the shops or market places except on rare occasions such as temple fairs. In fact all custom and tradition—to say nothing of their bound feet—made it difficult for the Chinese women to leave their own walls in search of the necessities of life. Hence came the peddlers of all kinds who play a most important part in the scheme of Chinese life. Their number is legion—they sell, buy, exchange, mend, entertain and cater to the personal wants of man in almost every conceivable manner.

The fact that people live behind walls has caused these various peddlers each to have a call or sound by which his presence may be announced. It is their only method of advertising. The calls or sounds are as varied as the peddlers themselves, each type having a characteristic method. Every locality has its customs in this regard, some dating back hundreds of years. It is interesting to note that many of the instruments



used will be found common to the same type of peddler in various parts of China. The vocal calls, cries or shrieks are more susceptible of change and vary greatly in different sections of the country.

The peddlers have many ways of bringing their audible advertising to the attention of the people who live behind the walls. Some call out their wares in a musical voice or song calculated to please the hearer. Others have a loud or discordant cry which grates on the nerves as though the devil himself had something to sell, while a very few have no sound or call at all, and one wonders how they exist. There are those who speak their calls without apparent effort please or alarm. Perhaps the most interesting are the ones who have instruments of one kind or another which vary from Buddhist temple horns of Tibetan origin to the sound made by striking with a stick the kettle, gourd or other article which the peddler has for sale. But whether vocal or instrumental the peddlers' advertising is full of audible color and is one of the outstanding features of life in the Peking "hu<sup>2</sup> t'ung<sup>2</sup>" (胡同) as the small lanes and alleys are called in Chinese.



The subject of this study is "Calls, Sounds and Merchandise of the Peking Street Peddlers". All the peddlers are not included as their number seems endless but the important and most common are described. They give an insight into the life, habits and psychology of the Chinese people which no other field reaches.

About sixty of these peddlers are presented in the following pages and a description is given of their calls, characteristic sounds and what they have to sell, buy, exchange or what service they offer to their customers that live behind the walls of old Peking. Peking, the former capital of China and the residence of many Emperors, has a charm and tradition all its own. No little part in it is played by the street peddlers who cater to the wants of the seven hundred thousand people who live inside the city walls and again inside the walls of their own compounds.

In describing the street peddlers they have been arranged under the four seasons of the year for convenience. Some of the peddlers sell seasonable articles while some are seen the year round. The former are listed under their proper season and the latter will be found under the season in which they are particularly in evidence.



The Wade system of Romanization has been used and the small figures indicate the tones in the "Mandarin" dialect as spoken in Peking. The "Madarin" dialect, thus called because it was the one used by the Imperial Court, is for all practical purposes the one now known as "Kuo<sup>2</sup> Yü<sup>3</sup>" (國語) or "National Language". Under this guise it is taught in all the schools under National Government supervision throughout China. There are four tones to this dialect which may be described as follows:—

*1st tone:* This is a high, even tone, higher than a foreigner is accustomed to use. It is short and cut off without a change in pitch. It is something like the sound used in a foreign exclamation.

*2nd tone:* This is a tone which starts a little lower than the 1st tone and rises before being cut off. It is something like the sound used when a foreigner asks a question. It is a short tone.

*3rd tone:* This tone starts lower than either of the first two described, drops slightly and then rises again. It is held longer than any of the four tones, and sounds something like the tone used by foreigners to express surprise.



*4th tone:* This tone starts about the level of the third tone and drops, sounding something like the tone used by foreigners to end a sentence. It is not as long as the third tone but held longer than the first or second.

This information about the street peddlers was originally prepared as partial requirement for the degree of Master of Arts at the College of Chinese Studies in Peking and is published with the permission of the authorities of that institution. The author's thanks are particularly due to Dr. W. B. Pettus, President of the College, for his assistance and guidance in the matter of language study and to the author's friend and teacher, Mr. Chin Yueh-p'o (金月波).





中國是都有城市的國家外有萬里  
長城省有省城即城內的各個人家  
不論貧富都有構造一小城的模形  
所以關門即為自守的範圍因此家  
庭婦女嬰兒所用零物不便去街市  
購買故有一種小販往來於胡同裡  
賣貨因房院深大特用一種樂器聲  
音表出所賣之貨謂之貨聲是也此  
種貨聲能表出四季之光景規矩甚  
嚴不容紊亂有的聲音清脆好聽亦  
有重濁難聽者是在個人之感觸耳  
鄙人著此小本係縷述北京胡同裡  
各種小販分別其所用之樂器及其  
歷史選述六十餘種俾閱者得見北  
京社會風俗之一斑云耳

中華民國二十五年四月

日

康士丹 著





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*Hartung Photo*

*Peking —a city of walls within walls. Here live thousands  
of Chinese whose daily needs are supplied by street peddlers*



Melon seed peddler.

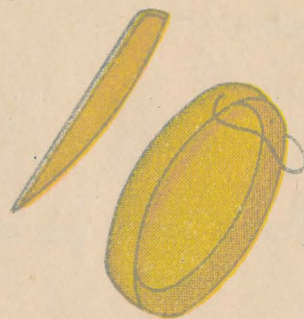
*Mai<sup>4</sup> kua<sup>1</sup> tzu<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>*  
賣 瓜 子 兒 的

This peddler calls—

“Hao k’e ti kua tzu erh ai” (好磕的瓜子喂) or “Easily opened melon seeds!” These are the yellow or white seeds of the pumpkin and the black seeds of the water melon which have been heated until dry. The Chinese like to crack the seeds edgewise with their front teeth and eat the small kernel which is inside. A plate of seeds seems to miraculously appear with tea wherever Chinese meet and help along the general sociability of the occasion.

The peddlers who sell these seeds hit a small gong, about four inches in





MELON SEED PEDDLER 賣瓜子兒的 mai<sup>4</sup> kua<sup>1</sup> tzu<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>



diameter, with a little stick of wood. They carry a basket and while occasionally seen at other times are exceptionally prevalent at New Year's time. At this season they also carry packs of small Chinese playing cards which the people use to help pass the night waiting for the New Year. The selling of these cards, however, is prohibited by the police.

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### Jew's harp peddler.

*Mai<sup>4</sup> K'ou<sup>3</sup> ch'in<sup>2</sup> erh<sup>2</sup> ti<sup>1</sup>*

賣 口 琴 兒 的

This peddler calls—

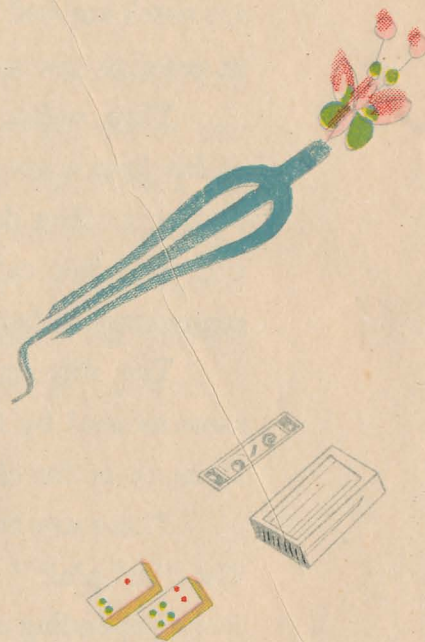
“K'ou<sup>3</sup> ch'in<sup>2</sup> erh<sup>2</sup> lai<sup>2</sup>, mai<sup>3</sup> k'ou<sup>3</sup> ch'in<sup>2</sup> erh<sup>2</sup> a'!”

(口 琴 來 買 口 琴 兒 啊)

“Jew's harps have arrived, come and buy!”

The se men sell Jew's harps but their real business is selling dice sets composed of six dice—“shai<sup>3</sup> tzu<sup>3</sup>” (骰子); a card game having thirty two cards—“ku<sup>3</sup> p'ai<sup>2</sup>” (骨牌);





JEW'S HARP PEDDLER 賣口琴兒的 mai<sup>4</sup> k'ou<sup>8</sup> ch'in<sup>2</sup> erh<sup>2</sup> ti<sup>1</sup>



and a card game having one hundred and twenty cards—"chih<sup>8</sup> p'ai<sup>2</sup>" (紙牌). These games are much enjoyed by the people at New Year's season but the selling of them is prohibited in order to discourage gambling.

The peddler carries a few Jew's harps wrapped in a cloth but has the pockets of his long coats full of dice and card sets. The police know this but pay no attention as long as they do not actually see the sale of the prohibited articles. For this reason the purchaser calls the peddler inside his front gate, closes the folding doors and commences to bargain for the dice or cards.

The dice or "ku<sup>3</sup> tzu<sup>3</sup>" (骰子), commonly called "shai<sup>3</sup> tzu<sup>3</sup>" (色子), are the same as used by foreigners. They have been known in China since before the T'ang Dynasty or for close to a thousand years. They come in sets of six.

There are two kinds of cards. The "ku<sup>8</sup> p'ai<sup>2</sup>" (骨牌) and "chih<sup>8</sup> p'ai<sup>2</sup>" (紙牌). The "ku<sup>8</sup> p'ai<sup>2</sup>" come in sets of thirty-two and the sets are made of bamboo, wood or ivory depending on the price. The "cards" are about an inch wide and two inches long. There are sixteen sets which have from one to twelve dots on them. In other words there is a pair of each from ones to twelves and form extra pairs—two fives and two sevens. The game is much like the foreign game of dominoes and like dice is



supposed to be about a thousand years old. One to four persons may play with the "ku<sup>3</sup> p'ai<sup>2</sup>".

The "chih<sup>3</sup> p'ai<sup>2</sup>" are made of paper and each set has one hundred and twenty eight cards. Of these more than half have printed on them the picture of one of the famous characters from the "Shui Hu" (水滸) or the book which Pearl Buck has translated and called "All Men Are Brothers". In this book are one hundred and eight famous outlaws who took their names from one hundred and eight stars in the heavens. The other cards have dots, flowers or other designs on them. It takes four persons to play with "chih<sup>3</sup> p'ai<sup>2</sup>". This game is said to be only some four hundred years old.

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Almond tea peddler.

*Mai<sup>4</sup> hsing<sup>4</sup> erh<sup>2</sup> ch'a<sup>2</sup> ti<sup>1</sup>*  
賣 杏 仁 茶 的

This peddler cries “hsing<sup>4</sup> jen<sup>2</sup> erh<sup>2</sup> ch'a<sup>2</sup> yu” — (杏仁茶呦) or “Almond tea oh!”. He carries two round wooden containers suspended on either end of a pole carried on the shoulder, a “t'iao<sup>1</sup> tzu<sup>3</sup>” (挑子). In the one carried in front is a small stove to warm the liquid which is carried in a copper bowl. The other wooden container is used to carry the coppers earned from selling the tea and a few extra china bowls.

This almond “tea” is made with a base of rice flour—“mi<sup>3</sup> fen<sup>3</sup>” (米粉)—to which is added a little sugar and powdered almonds. The mixture is served very hot and is most palatable. It is also a favorite dish at Chinese feasts.





ALMOND TEA PEDDLER 賣杏仁茶的 mai<sup>4</sup> hsing<sup>4</sup> jen<sup>2</sup> erh<sup>2</sup> ch'a<sup>2</sup> ti<sup>1</sup>



## Rice flour cake peddler.

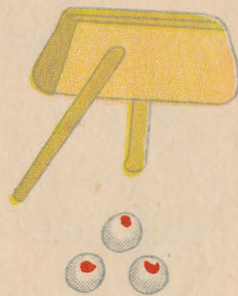
*Mai<sup>4</sup> feng<sup>1</sup> kao<sup>1</sup>, ai<sup>4</sup> wo<sup>4</sup> wo<sup>4</sup> ti<sup>1</sup>*  
賣蜂糕愛窩窩的

This peddler cries—

“Feng<sup>1</sup> kao<sup>1</sup> lai<sup>2</sup>, ai<sup>4</sup> wo<sup>4</sup> wo<sup>4</sup>” (蜂糕來愛窩窩) or “Here come the rice cakes and sweet balls!”

These peddlers are Mohammedan—why, no one seems to know except that it is the custom. They carry a wooden tray slung in front of them by means of a sling around the neck. They sell two kinds of cakes—“feng<sup>1</sup> kao<sup>1</sup>” (蜂糕) and “ai<sup>4</sup> wo<sup>4</sup> wo<sup>4</sup>” (愛窩窩). The “feng<sup>1</sup> kao<sup>1</sup>” is made of rice flour and made into a large cake about fourteen inches in diameter and two inches thick. This is cut into slices which sell for about two big coppers a cut. The cake is white or red according to whether





RICE AND FLOUR CAKE PEDDLER 賣蜂糕愛窩窩的 mai<sup>4</sup> feng<sup>1</sup> kao<sup>1</sup> al<sup>4</sup> wo<sup>1</sup> wo<sup>1</sup> ti<sup>1</sup>



white or red sugar is used in making.

The "ai<sup>4</sup> wo<sup>4</sup> wo<sup>4</sup>" is made from rice flour formed into a ball about the size of a chestnut, with some sugar in the center. It is eaten cold and is a great favorite with the children.

This peddler not only has his call but also hits a castanet like object with a stick "ta<sup>3</sup> hsiao<sup>3</sup> pang<sup>1</sup> tzu<sup>3</sup>" 打小梆子).

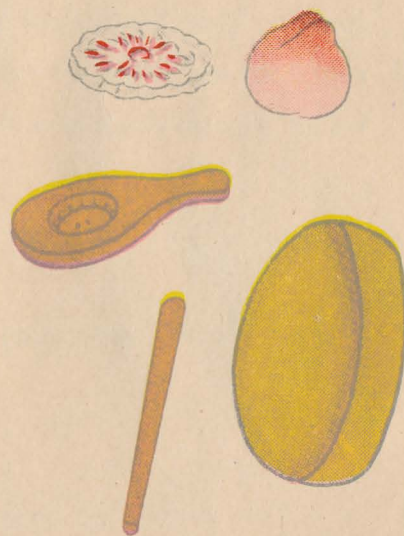
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### Pea cake peddler.

Mai<sup>4</sup> wan<sup>3</sup> tou<sup>4</sup> kao<sup>1</sup> ti<sup>1</sup>  
賣 莞 豆 糕 的

This peddler carries a "yuan<sup>2</sup> lung<sup>2</sup>" (圓籠) which is about a foot high. It is studded with brass headed nails and looks very festive. His characteristic sound is made with a gong about eight inches in diameter and made from thicker metal than usually found in gongs.





PEA CAKE PEDDLER 賣莞豆糕的 mai<sup>4</sup> wan<sup>2</sup> tou<sup>4</sup> kao<sup>1</sup> ti<sup>1</sup>



He sells cakes made into almost any design desired by the customer such as figures, animals, fruits, etc. The material used is a thick paste made from mashed peas and sugar. This he models as desired, the figure being hollow. Inside he puts a little sugar as an extra attraction. Needless to say his customers are all children, generally under fifteen years of age.

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### Reed horn peddler.

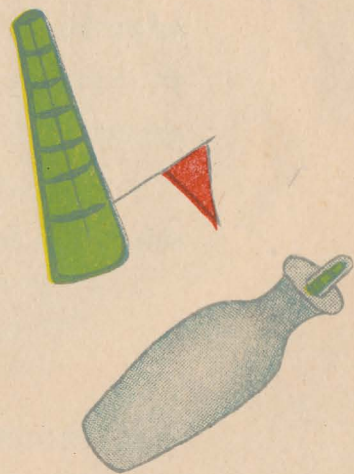
*Mai<sup>4</sup> wei<sup>3</sup> ti<sup>3</sup> erh<sup>3</sup> ti<sup>1</sup>*

賣 葦 笛 兒 的

This peddler is one of the first on the streets in the spring and his appearance is always welcomed by the Chinese as one of the signs that the coldest weather is over. He is seen on the first day of the New Year and for about three months thereafter.

Some of these peddlers are old men but the majority are old women. In the autumn these old people go outside the city walls to the marshy places and stream





REED HORN SELLER 賣葦笛兒的 mai<sup>4</sup> wei<sup>3</sup> ti<sup>2</sup> erh<sup>2</sup> ti<sup>1</sup>



banks where reeds grow. They gather the reed leaves which they take to their homes and during the winter they roll them spirally into small horns. A thorn is used to keep the leaf from unrolling.

These small horns are made in varying sizes from three to six inches in length. The peddler places one of them inside a broken earthen wine jug when he blows to advertise his wares. The jug amplifies the sound of the reed horn. Needless to say the horns purchased sound very weak by comparison, but they sell for only two to four coppers each and the children love them.

The peddler carries a basket in which he places his collection of horns. In the side of the horn is often stuck a small paper flag as an added attraction.

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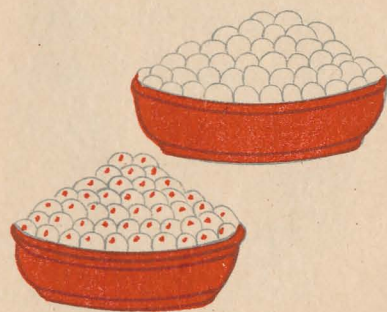
### Glutinous rice cake peddler.

*Mai<sup>4</sup> yuan<sup>2</sup> hsiao<sup>1</sup> ti<sup>1</sup>*

賣 元 宵 的

This peddler has a peculiar call which it is difficult to translate. He says—





GLUTINOUS RICE CAKE PEDDLER 賣元宵的 mai<sup>4</sup> yuan<sup>2</sup> hsiao<sup>1</sup> ti<sup>1</sup>



“Chin<sup>1</sup> t'ou<sup>4</sup> la, hua<sup>2</sup> t'ou<sup>4</sup> la<sup>1</sup>, (津透了化透了)

Chiang<sup>1</sup> mi<sup>3</sup> yuan<sup>2</sup> hsiao<sup>1</sup>”. (江米元宵).

A literal translation of the first two lines has no meaning. The first part “chin<sup>1</sup> t'ou<sup>4</sup> la<sup>1</sup>” (津透了) means that the heat has gone completely through the article. No peddler has been found who knows exactly what the second phrase “hua<sup>2</sup> t'ou<sup>4</sup> la<sup>1</sup>” (化透了) means but to say that the article is well cooked is translation enough for purposes of this study. The rest of the call is simple as it simply states that he has “yuan<sup>2</sup> hsiao<sup>1</sup>” (元宵) or little round balls made of glutinous rice or “chiang<sup>1</sup> mi<sup>3</sup>” (江米). You might give his call—“I have for sale little round rice balls which are thoroughly cooked”.

This peddler carries a small stove and a metal water bowl on one end of his “t'iao<sup>1</sup> tzu<sup>3</sup>” (挑子) and on the other a wooden box containing the little round cakes made from glutinous rice flour. The cakes vary in size to about the diameter of a golf ball. They are dropped into a bowl of water and cooked for about an hour. They must be eaten hot or the material becomes like paste.

The expression “Yuan<sup>2</sup> hsiao<sup>1</sup>” (元宵) comes from the term “yuan<sup>2</sup> hsiao<sup>1</sup> chieh<sup>2</sup>”



(元宵節), the name of the festival on the fifteenth day—full moon—of the first month of the Lunar Year. This is sometimes called the Lantern Festival by foreigners. The cake is made round in shape because of the sound of the character “yuan” (元) which is the same sound as the character “yuan” (元) meaning round.

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## Toy peddler.

*Ta<sup>3</sup> t'ang<sup>2</sup> lo<sup>2</sup> erh<sup>2</sup> ti<sup>1</sup>*

打 糖 鑼 兒 的

In Chinese this peddler is called “*ta<sup>3</sup> t'ang<sup>2</sup> lo<sup>2</sup> erh<sup>2</sup> ti<sup>1</sup>*”—“candy gong hitter”. He uses a wooden stick to hit a small gong about six inches in diameter. This is his method of announcing his arrival to the children within hearing. His title does not accurately describe his wares for he sells but little candy. This is called “*jen<sup>3</sup> shen<sup>1</sup> t'ang<sup>2</sup>*” (人參糖) or “ginseng candy” but it has none of that famous and expensive root in it. Actually his candy is made from sugar with a little chalk—“*pai<sup>2</sup> t'u<sup>3</sup> tzu<sup>8</sup>*” (白土子) added. It comes in short sticks about three inches long and a little bigger around than a lead pencil. He also sells a few candy drops made from sugar.





TOY PEDDLER 打糖鑼兒的 ta<sup>2</sup> tang<sup>2</sup> lo<sup>2</sup> erh<sup>2</sup> ti<sup>1</sup>



Aside from this small amount of candy the peddler sells toys. This is his real stock and he carries a great variety of articles. They are made of paper, of the cheapest scrap wood, tin and cardboard and none sell for more than the equivalent of two or three cents U.S. currency. Some of the articles sold are:

Clay figures.

Paper wagons.

Glass marbles.

Small kites.

Wooden and cardboard swords.

Wooden guns.

False faces.

False whiskers.

Playthings made of old tin.



All of these peddlers have a small paper house or rack with shelves in it on which they display some of their wares. Some have this on top of a basket which is slung over the shoulder and some have two round wooden boxes in which the toys are carried. In the latter case a "t'iao tzu" (挑子) is used and one box slung on either end of the pole which is carried over the shoulder.

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Paper pattern peddler.

*Mai<sup>4</sup> hua<sup>4</sup> yang<sup>4</sup> erh<sup>2</sup> ti<sup>1</sup>*

賣 花 樣 兒 的

This peddler calls out—

“Hua<sup>4</sup> yang<sup>4</sup> erh<sup>2</sup> lai<sup>2</sup>, chien<sup>3</sup> yang<sup>4</sup> erh<sup>2</sup> t'iao<sup>1</sup>” (花樣兒來揀樣兒挑) which means  
“Here come the paper patterns, pick out your own”.

The paper pattern seller is a busy man and while he sells his goods all the year he is especially busy around the New Year celebrations. He sells paper patterns for embroidery and needlework of all kinds; the slippers worn by the Chinese women, clothing and all kinds of wearing apparel require embroidery of some sort. The inability of the average person to originate designs is well known and especially is this true of the





PAPER PATTERN PEDDLER 賣花樣兒的 mai<sup>4</sup> hua<sup>1</sup> yang<sup>4</sup> erh<sup>2</sup> ti<sup>1</sup>



Peking girls. So the paper pattern makers of Peking, mostly women, became famous. They make the fine lace like patterns of thin white or red paper on which the designs are cut out with a sharp knife. Four patterns of the same kind are generally considered a set and are cut out at the same time. Many of these patterns are sent from Peking to other parts of the country.

The peddler puts the patterns in a glass topped box which he carries by a strap slung over his shoulder. The ordinary patterns are cut from white paper, the red ones being used to put under bowls, etc., as ornaments at weddings, birthdays or other gala occasions. In this manner the red cut designs, originally intended for embroidery patterns, are used much as the people of the West use doilies.







## Cloth peddler.

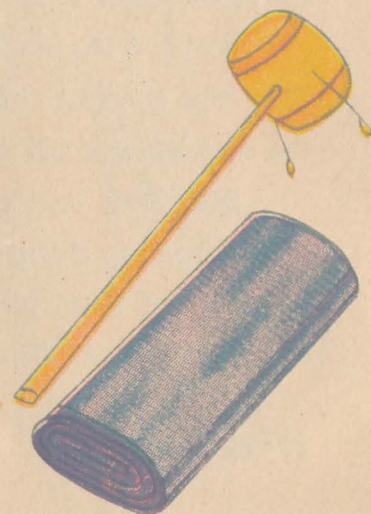
*Yao² ku³ erh² ti¹*

搖 鼓 兒 的

The cloth peddler has a small drum about three inches in diameter on the end of a handle about twelve inches long. This handle is held upright and twisted in the fingers, causing two leather knobs or buttons on strings to strike the drum. The characteristic method of handling the drum is the reason for this man being called a "yao² ku³ erh² ti¹" (搖鼓兒的) or "small drum shaker" as the drum is twisted instead of being struck. The use of the diminutive form "ku³ erh²" (鼓兒) indicates that the drum or "ku³" (鼓) used is a small one.

This type of peddler generally pushes a small two wheeled cart on which he has





CLOTH PEDDLER 搖鼓兒的 yao<sup>2</sup> ku<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>



for sale all kinds of cloth such as may be used for making women's under garments, children's clothes in common use around the house. The cloth is the cheaper grade such as the flowered patterns used for children, and the white or blue "coolie cloth" so commonly seen in the Chinese clothing.

Some of the cloth peddlers carry a bundle on their shoulders and have no cart. This type generally have the white and blue "coolie cloth" only, whereas the ones with the cart sell a much larger variety.

The cloth sold comes largely from abroad, English and Japanese material now predominating, though some German blue cloth has a good reputation. The cloth peddlers buy short pieces and ends from the large stores which sell such remnants by weight. The peddlers of course then sell by measure and so make their profit.

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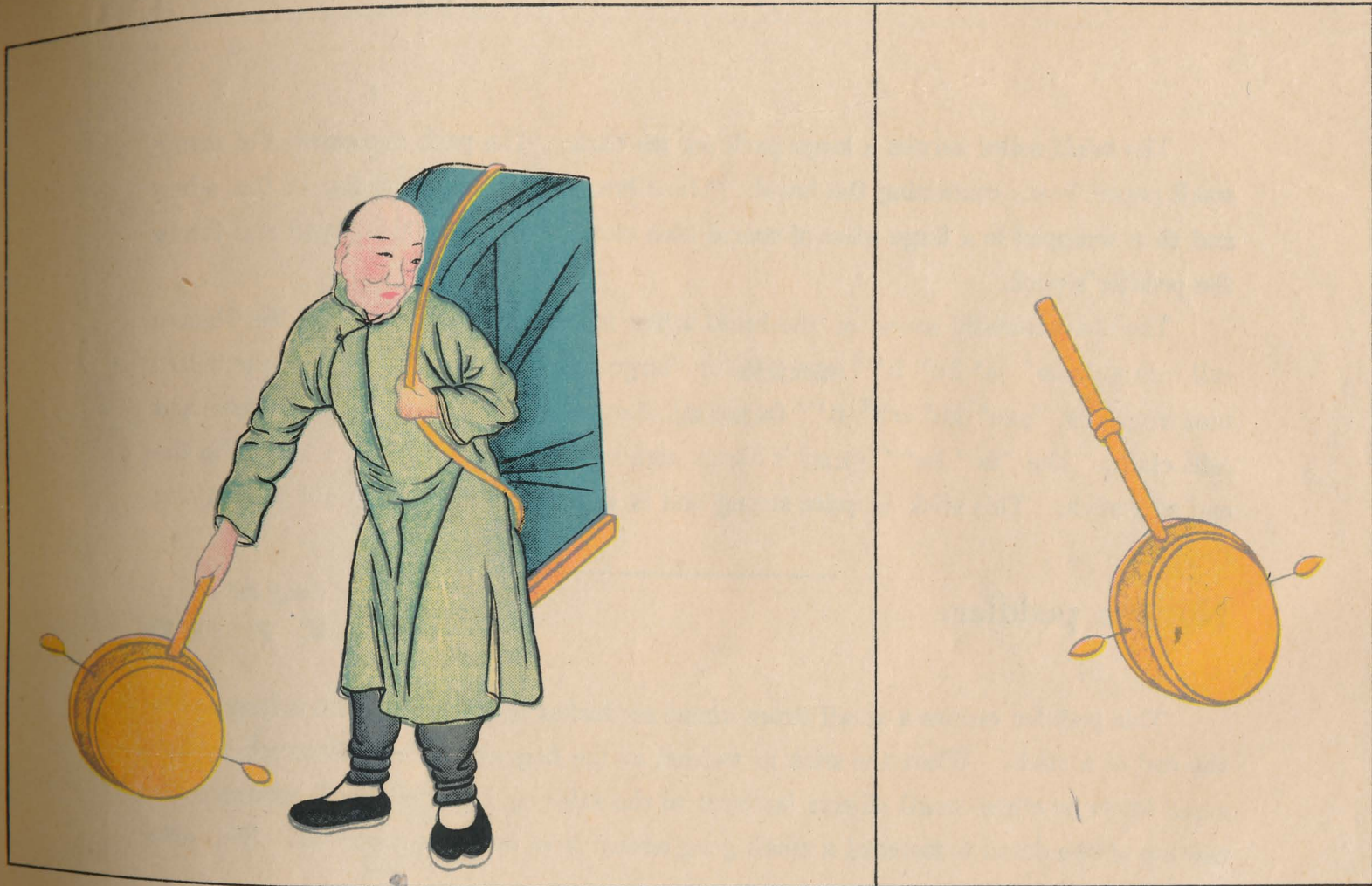
### Braid seller.

*Yao<sup>2</sup> ta<sup>4</sup> ku<sup>3</sup> ti<sup>1</sup>*

搖大鼓的

This peddler sells braid to sew around the edges of ladies' garments. The braid is called "t'a<sup>1</sup> tzu<sup>3</sup>" (縐子) and comes in many varieties, some plain, some embroidered. Most of the braid is English, French or Chinese made.





BRAID PEDDLER 搖大鼓的 yao<sup>2</sup> ta<sup>4</sup> ku<sup>3</sup> ti<sup>1</sup>



The braid seller carries a large pack on his back. The pack is composed of many small paper boxes containing the braid. These boxes are stacked on top of the other and then wrapped in a large piece of coarse blue cloth. This bundle is roped and forms the peddler's pack.

The characteristic sound of the braid seller is made with a drum and the Chinese call him a "yao<sup>2</sup> ta<sup>4</sup> ku<sup>3</sup> ti<sup>1</sup>" (搖大鼓的) or "large drum swinger". This distinguishes him from the "yao<sup>2</sup> ku<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>" (搖鼓兒的), the peddler who has a small drum and sells cloth. The "ta<sup>4</sup> ku<sup>3</sup>" (大鼓) is about eighteen inches in diameter fastened to the end of a stick. This stick is quite strong and is sometimes used as an aid in carrying the pack.

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### Notions peddler.

*Yao<sup>2</sup> t'ang<sup>2</sup> ku<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>*

搖 堂 鼓 兒 的

This peddler carries a small drum about six inches in diameter which is fastened to the end of a stick. When the stick is twirled in the fingers the drum is struck by two small knots or other small objects fastened to the sides of the drum with strings. On the top of the drum is fastened a small gong about three inches in diameter. This also





NOTIONS PEDDLER 搖堂鼓兒的 yao<sup>2</sup> t'ang<sup>2</sup> ku<sup>0</sup> erh<sup>2</sup> ti<sup>1</sup>



has two leather thongs with knots or buttons tied on the ends. The stick is twirled with the right hand, drum and gong pointing downward and both sound at the same time.

On the peddler's left shoulder is swung a box about two feet wide and three feet high containing his wares which are arranged on small shelves inside. This peddler sells combs, hair oil, tooth brushes, tongue scrapers, face powder, small scissors and thimbles. He also carries a small assortment of needles and thread but the articles first named are his main stock.

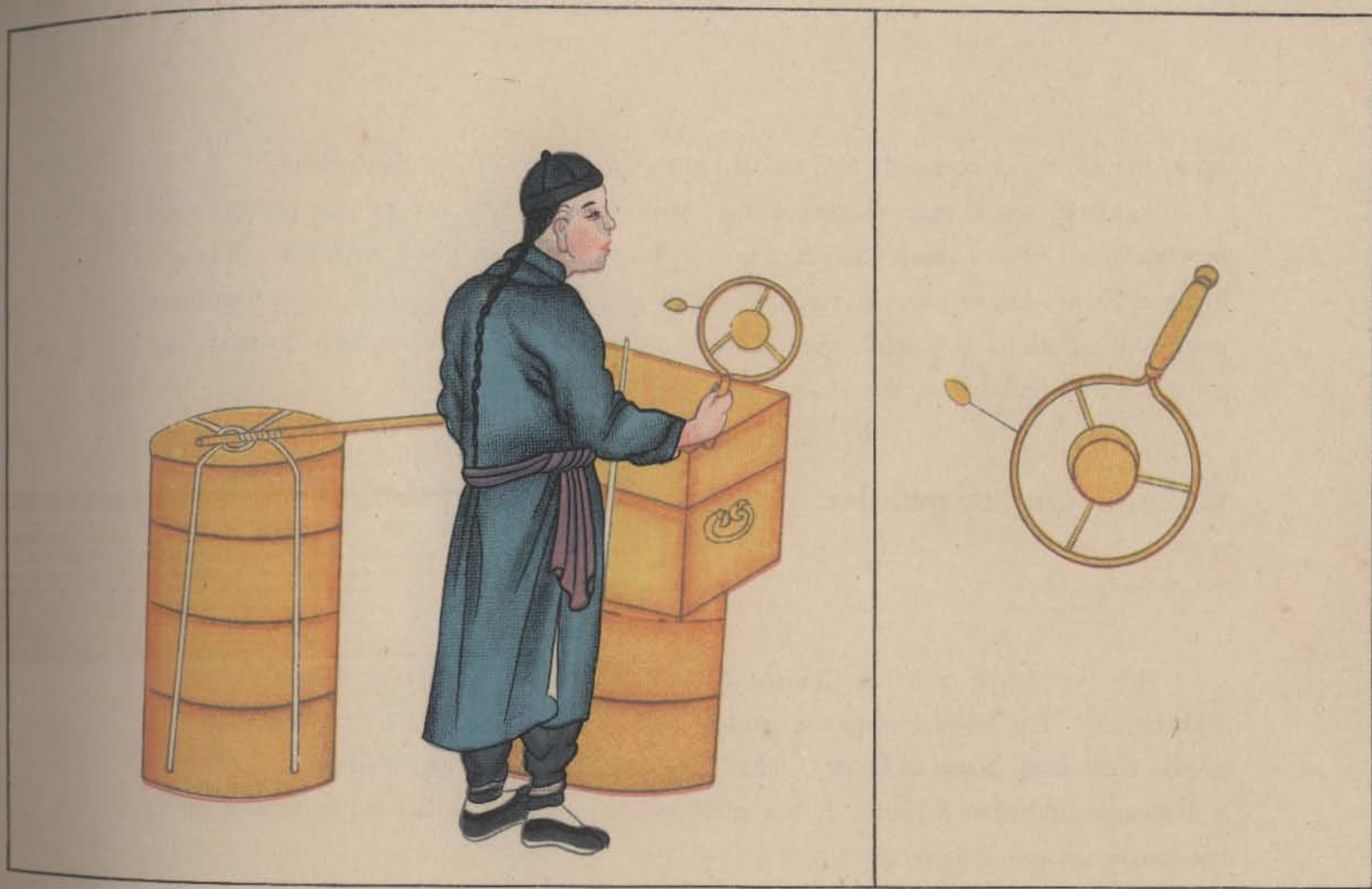
The thimbles sold are interesting. They are small circles of brass, more like a broad flat ring with dents in it to catch the head of the needle. Their use would present difficulties to the Occidental seamstress who is used to having a thimble which covers the whole tip of the finger.

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### Thread peddler.

*Yao<sup>2</sup> ling<sup>2</sup> erh<sup>2</sup> ti<sup>1</sup>*  
搖 鈴 兒 的

This peddler carries a small gong about three inches in diameter fastened by three or four strings inside a metal ring which is on the end of a small stick. The stick is held



THREAD PEDDLER 搖鈴兒的 yao<sup>2</sup> ling<sup>2</sup> erh<sup>2</sup> ti<sup>4</sup>



up in the air about vertically and twisted with the fingers of the right hand.

Formerly these men carried a box with their wares but at the present time practically all have a small push cart on which are placed two wooden boxes. Various kinds of thread are carried—hemp, silk, cotton and embroidery threads. They also have needles of all kinds and sometimes a small assortment of face powder. Buttons will generally be found among the wares.

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### Chinese cruller peddler.

*Mai<sup>4</sup> yu<sup>2</sup> cha<sup>2</sup> kuo<sup>2</sup> (kuei<sup>3</sup>) ti<sup>1</sup>*  
賣 油 炸 果 (鬼) 的

This peddler is called a Chinese doughnut or cruller peddler for lack of a better translation. The peddlers buy the crullers from the small shops that make them and peddle them from house to house. The “Yu<sup>2</sup> cha<sup>2</sup> kuei<sup>3</sup>” (油炸鬼) is made of flour with a little soda and alum added. It is a small twisted cake which is fried in sesame oil so the inside becomes hollow.



CRULLER OR DOUGHNUT PEDDLER 賣燒餅油炸菓的 mai<sup>4</sup> shao<sup>1</sup> ping<sup>3</sup> yu<sup>2</sup> cha<sup>2</sup> kuo<sup>3</sup> ti<sup>1</sup>



These peddlers also sell a wheat cake with sesame seed pressed into the top as well as the crullers. Their call is

“Shao<sup>1</sup> ping<sup>3</sup>, yu<sup>2</sup> cha<sup>3</sup> kuei<sup>3</sup>”—

燒 餅 油 炸 鬼

“Wheat cakes and crullers”.

The shops which sell the wheat cakes and crullers to these peddlers have a rime which their cooks often chant. It is given below—

“Yu<sup>2</sup> yu<sup>4</sup> hsiang<sup>1</sup>, mien<sup>4</sup> yu<sup>4</sup> pai<sup>2</sup> 油 又 香 麪 又 白，

Jeng<sup>1</sup> ti<sup>1</sup> kuo<sup>1</sup> li<sup>3</sup>, p'iao<sup>1</sup> ch'i<sup>2</sup> lai<sup>2</sup> 扔 到 鍋 裏 漂 起 來，

Sai<sup>4</sup> kuo<sup>4</sup> hsiao<sup>3</sup> ch'uan<sup>2</sup> erh<sup>2</sup> ti<sup>1</sup> yu<sup>2</sup> cha<sup>3</sup> kuei<sup>3</sup>” 賽 過 小 船 的 油 炸 鬼 來，

or approximately—

“The oil is fragrant, the flour is white

Throw it in the pot, it floats just right—

It is bigger than a small boat—this cruller!”

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## Fortune tellers.

Suan<sup>4</sup> ming<sup>4</sup> ti<sup>1</sup>

算 命 的

There are two classes of wandering street fortune tellers—those who have their eyesight and those who are blind. The latter are much more numerous. Neither of



FORTUNE TELLER (BLIND) 算命的 *suan<sup>4</sup> ming<sup>4</sup> ti<sup>1</sup>*



these types should be confused with the fortune teller who has a booth in a bazaar or along the street. The type under discussion goes from house to house and along the hutungs like any other street peddler, but sells fortunes instead of goods or entertainment.

Fortune tellers who have their eyesight announce their presence by striking a bamboo bar with a small bamboo stick. The bar is about two inches wide, six inches long and half an inch thick. It is held loosely between the thumb and fingers of the left hand and struck on the top and twice with the small stick held in the right hand. As the bar is struck it slips down through the left hand and must be pushed up again by use of the right hand after each two taps.

The sound made by the striking of the sticks is surprisingly clear and can be heard for some distance. These sticks are known as "pao<sup>4</sup> chun<sup>1</sup> chih<sup>1</sup>" (報君知) which means "to announce to you". The use of the sticks by this type of fortune teller has caused these men to be known in the Peking colloquial as "ta<sup>3</sup> pan<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup> hsien<sup>1</sup> sheng<sup>1</sup>" or "stick beaters" (打板兒的先生). These sticks are a very ancient instrument and date from the time of Confucius, about five hundred B.C. in the days of the "Ch'un<sup>1</sup> ch'iu<sup>1</sup> Chan<sup>4</sup> kuo<sup>2</sup>". (春秋戰國).



BLIND FORTUNE TELLER 算命的先生 suan<sup>4</sup> ming<sup>4</sup> ti<sup>1</sup> hsien<sup>1</sup> sheng<sup>1</sup>



Fortune telling in China must have had its origin many years ago. The particular type of travelling street fortune teller who has his eyes cannot be tied to any date but the first known record of looking at a person and telling his fortune is credited to a man called Kuei<sup>3</sup> Ku<sup>3</sup> Tzu<sup>3</sup> (鬼谷子) who lived in a place called Kuei<sup>3</sup> Ku<sup>3</sup> (鬼谷) in Wu<sup>2</sup> Kuo<sup>2</sup> (State of Wu<sup>2</sup> 吳國) which is now Kiangsu Province.

This man had two pupils, P'ang<sup>2</sup> Chuan<sup>1</sup> (龐涓) and Sun<sup>1</sup> Pin<sup>3</sup> (孫臏). When they went forth to seek their fortunes he forecast that one would reach prominence but have an unfortunate ending while the other would be equally famous but lose some part of his body. In some way the two friends were to be the cause of each other's misfortunes.

In later years the two friends prospered and P'ang<sup>2</sup> Chuan<sup>1</sup> became a great official in Ch'in<sup>2</sup> Kuo<sup>2</sup> (秦國) (now Shansi Province). Sun<sup>1</sup> Pin<sup>4</sup> lost his feet due to the jealousy of P'ang<sup>2</sup> Chuan<sup>1</sup> and so offered his services to the enemy country of Ch'i<sup>2</sup> Kuo<sup>2</sup> (齊國) (or what is now parts of Shantung, Honan and Anhwei). His strategy was successful and caused the downfall of Ch'in Kuo and the death of P'ang<sup>2</sup> Chuan<sup>1</sup>. Thus the prophecy or fortune told by Kuei<sup>3</sup> Ku<sup>3</sup> was fulfilled and his reputation as a fortune teller went down in history.

There are two types of these fortune tellers who use their eyes as well as their wits.



BLIND FORTUNE TELLER 算命的先生 *suan<sup>4</sup> ming<sup>4</sup> ti<sup>1</sup> hsien<sup>1</sup> sheng<sup>1</sup>*



The first kind has no apparatus of any kind. He looks at the customer and asks the following information:

1. Year of birth.
2. Month of birth.
3. Day of birth.
4. Time of birth.

Then using this information based on his knowledge of the "Pa<sup>2</sup> Kua<sup>4</sup>" (八卦) or "Eight Diagrams" he works out a fortune. Sometimes he refers to a fortune telling book or to a "huang<sup>2</sup> li<sup>4</sup>" (皇曆), a almanac, for material.

The "Pa<sup>2</sup> Kua<sup>4</sup>" or "Eight Diagrams" are credited to the mythical Emperor Fu<sup>2</sup> Hsi<sup>1</sup> (伏羲) (B.C. 2852—2734) who saw them on the back of a supernatural "dragon horse" which emerged from the waters of the Yellow River. The "Pa<sup>2</sup> Kua<sup>4</sup>" consist of arrangements of divided and undivided lines in different combinations up to sixty-four. It is on the permutations of the sixty-four combinations that the classical "Book of Changes"—the I<sup>4</sup> Ching<sup>1</sup> (易經)—was founded. This was prepared by Wen<sup>2</sup> Wang<sup>2</sup> (文王), father of the founder of the Chou<sup>1</sup> Dynasty (周朝), B.C. 1300-1400. It is a book of divination, each diagram standing for some active or passive element or force in nature—heaven, earth, fire, water, etc.



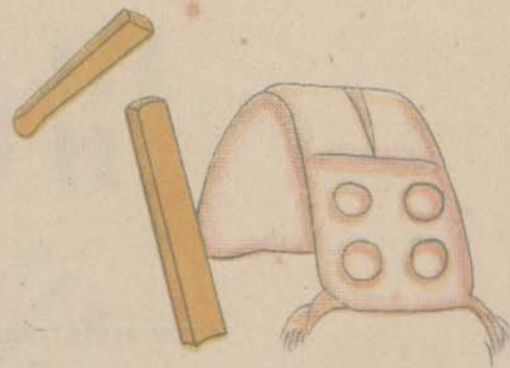
FORTUNE TELLER (BLIND) 算命的 suan<sup>4</sup> ming<sup>4</sup> ti<sup>1</sup>



The "I<sup>4</sup> Ching<sup>1</sup>" gives the "T'ai<sup>4</sup> Chi<sup>2</sup>" (極太), shown as a dot, as being generated by the "Wu<sup>2</sup> Chi<sup>2</sup>" (無極), a thing without form. The "T'ai Chi" then generated the two "I<sup>2</sup>" (儀) which are "Yang<sup>2</sup>" (陽) and "Yin<sup>1</sup>" (陰), i.e., light and darkness, heaven and earth, male and female. A long line is drawn for the "Yang<sup>2</sup> I<sup>2</sup>" (陽儀) and a long line equally divided into two short ones symbolizes the "Yin<sup>1</sup> I<sup>2</sup>" (陰儀). From these two "I<sup>2</sup>" were generated the form "Hsiang" (相) which are known as the "T'ai<sup>4</sup> Yang<sup>2</sup>" (太陽), "T'ai<sup>4</sup> Yin<sup>1</sup>" (太陰), "Shao<sup>4</sup> Yang<sup>2</sup>" (少陽), and "Shao<sup>4</sup> Yin<sup>1</sup>" (少陰). These latter are made by the "I<sup>2</sup>" being placed on top of the other, giving the four arrangements noted. Continuing this and combining the four "Hsiang<sup>4</sup>" we have the "Pa<sup>2</sup> Kua<sup>4</sup>" or "Eight Diagrams" of which there are two arrangements.

The names given to the first arrangement are:

1. Heaven—Ch'ien<sup>2</sup>—乾
2. Earth—K'un<sup>1</sup>—坤
3. Water—K'an<sup>3</sup>—坎
4. Fire—Li<sup>2</sup>—離
5. Moisture—Tui<sup>4</sup>—兌
6. Wind—Hsün<sup>4</sup>—巽



FORTUNE TELLER 占課的 chan<sup>1</sup> k'ə<sup>4</sup> tɕi<sup>1</sup>



7. Thunder—Chen<sup>4</sup>—震

8. Hill—Ken<sup>4</sup>—艮

The later arrangement is as follows:

1. Heaven—Ch'ien<sup>2</sup>—乾

2. Water—K'an<sup>3</sup>—坎

3. Hill—Ken<sup>4</sup>—艮

4. Thunder—Chen<sup>4</sup>—震

5. Wind—Hsun<sup>4</sup>—巽

6. Fire—Li<sup>2</sup>—離

7. Earth—K'un<sup>1</sup>—坤

8. Moisture—Tui<sup>4</sup>—兌

They are arranged in several forms, and in that of a circle are used as a charm. They form the text book of the street fortune teller. It is interesting to note that early records were made by these diagrams and they replaced the primitive method of knotted cords. In B.C. 2697-2598 under the Emperor Huang<sup>2</sup> Ti<sup>4</sup>(黃帝) a minister of the court T'sang<sup>1</sup> Chieh<sup>2</sup> (蒼頡) changed the eight diagrams into a more complicated system of pictures which resembled the tracks of birds made in the sand. Better



THE "PA KUA" OR EIGHT DIAGRAMS



information than these traditions is not available and we cannot further pierce the mist of antiquity. But it is evident that we have here the beginnings of the Chinese written language.

From the "Pa<sup>2</sup> Kua<sup>4</sup>" came the "Shih<sup>2</sup> t'ien<sup>1</sup> kan<sup>1</sup>" (十天干) or Ten Heavenly Stems and the "Shih<sup>2</sup> erh<sup>4</sup> ti<sup>4</sup> chih<sup>1</sup>" (十二地支) or Twelve Earthly Relations. The Chinese chronology is based on the cycle of sixty years. This cycle is formed by the combination of the twenty-two characters named above.

These are as follows:

*Heavenly Stems.*

1. Chia<sup>3</sup> 甲
2. I<sup>3</sup> 乙
3. Ping<sup>3</sup> 丙
4. Ting<sup>1</sup> 丁
5. Wu<sup>4</sup> 戊
6. Chi<sup>3</sup> 己
7. Keng<sup>1</sup> 庚
8. Hsin<sup>1</sup> 辛

*Earthly Branches.*

1. Tzu<sup>3</sup> 子
2. Ch'ou<sup>3</sup> 丑
3. Yin<sup>2</sup> 寅
4. Mou<sup>3</sup> 卯
5. Ch'en<sup>2</sup> 辰
6. Ssu<sup>4</sup> 巳
7. Wu<sup>3</sup> 午
8. Wei<sup>3</sup> 未

9. Jen<sup>2</sup> 壬  
10. Kuei<sup>2</sup> 癸

9. Shen<sup>1</sup> 申  
10. Yu<sup>3</sup> 酉  
11. Hsü<sup>1</sup> 戌  
12. Hai<sup>4</sup> 亥

The first stem and first branch are united and so on down the list. The stems being exhausted, the first is used with the eleventh branch. For example, 1935 would be I<sup>3</sup> Hai<sup>4</sup> and 1936 would be Ping<sup>3</sup> Tzu<sup>3</sup>.

The months, days and hours are computed after the same cycle. Hence the Pa<sup>2</sup> Ke<sup>4</sup> Tzu<sup>4</sup> (八卦字), the Eight Characters, are four sets of stems and branches that indicate the year, month, day, and hour of birth of every Chinese. These are the foundation of fortune telling.

When the fortune teller starts to tell a fortune he first asks a person's Eight Characters. After this he uses the Earthly Branches and according to the year he can tell which cyclical animal presides over the year in which the person was born.

These follow the order of the Branches and are as follows:

- |                           |   |                            |   |
|---------------------------|---|----------------------------|---|
| 1. Rat—Shu <sup>3</sup> — | 鼠 | 3. Tiger—Hu <sup>3</sup> — | 虎 |
| 2. Ox—Niu <sup>2</sup> —  | 牛 | 4. Hare—T'u <sup>4</sup> — | 兔 |



5. Dragon—Lung<sup>2</sup>—龍

6. Snake—She<sup>2</sup>—蛇

7. Horse—Ma<sup>2</sup>—馬

8. Sheep—Yang<sup>2</sup>—羊

9. Monkey—Hou<sup>2</sup>—猴

10. Chicken—Chi<sup>1</sup>—雞

11. Dog—Ch'üan<sup>3</sup>—狗

12. Pig—Chu<sup>1</sup>—豬

For example, a person born in 1936, or Ping<sup>3</sup> Tzu<sup>3</sup>, would be under the sign of Shu<sup>3</sup> or the Rat.

The process of fortune telling would give enough material for a book, and the facts given above serve as the basis upon which the fortune tellers base their fortunes.

The second type of fortune teller using his eyes carries a small bird in a cage. He also tells fortunes like the fortune teller just described but uses the bird as an additional aid. The bird is used in this manner: Several piles of cards with Chinese characters written on them are placed near the bird cage. The bird is let out and picks out three or four cards with his beak from these scattered in front of him. The fortune teller uses these characters to aid in preparing a fortune for his customer.

The blind fortune tellers are formed into societies. Some of them live in groups at the headquarters of their organization. There are four types of blind fortune tellers:

1. Ta<sup>3</sup> ku<sup>3</sup> ti<sup>1</sup> (打鼓的)—drum beaters.
2. T'an<sup>2</sup> hsien<sup>2</sup> tzu<sup>3</sup> ti<sup>1</sup> (彈絃子的)—stringed instrument players.
3. Ch'ui<sup>1</sup> ti<sup>3</sup> tzu<sup>3</sup> ti<sup>1</sup> (吹笛子的)—flute players.
4. Ta<sup>3</sup> tiang<sup>1</sup> tiang<sup>1</sup> erh<sup>3</sup> ti<sup>1</sup> (打鑼鑼兒的)—those who beat a sort of cymbol with a knob in the center. There is no character for the word "tiang"—it sounds like the sound made when the instrument is struck.

These four kinds of fortune tellers tell fortunes and also sing songs for entertainments. They go out singly to tell fortunes and sing but can be secured in groups to play and sing for entertainments.

They of course use the "pa kua" or "Eight Diagrams". The knowledge is passed on by word of mouth. This is very complicated as explained above and the fact that these blind men remember such a complicated system shows the remarkable memory of the Chinese.

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## Flower peddler.

Mai<sup>4</sup> hua<sup>1</sup> erh<sup>3</sup> ti<sup>1</sup>  
賣 花 兒 的

The flower peddler appears on the streets in the spring and it is in this season that he does the largest business, though he sells flowers on a smaller scale throughout the



year. He has no special cry but calls out whatever kind of flowers he has for sale.

This peddler has two large trays on which he places his flowers and plants. Some of these are in small clay pots and others have their roots bound up in lumps of damp clay. In buying flowers one must be exact in telling the peddlers how many are wanted as otherwise they will crowd as many as possible in the customer's plot of ground in order to sell more plants.

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### "Bundle cake" seller.

*Mai<sup>4</sup> chung<sup>4</sup> tzu<sup>3</sup> ti<sup>1</sup>*

賣 粽 子 的

The English translation of the name for these peddlers is again inadequate to describe them and what they sell. These peddlers are seen from the first to the fifth day of the fifth moon—*wu<sup>3</sup> yueh<sup>4</sup> wu<sup>3</sup>* (五月五). They come out from the large cake stores with a "*t'iao<sup>1</sup> tzu<sup>3</sup>*" (挑子) on one end of which is hung a willow wood box (*yuan<sup>2</sup> lung<sup>2</sup>* 圓籠) and the other a wooden tray.

They call out "*chiang<sup>1</sup> mi<sup>3</sup> ti<sup>1</sup>, chung<sup>4</sup> tzu<sup>3</sup> ai*" (江米的粽子喂) or "Here are "*chung<sup>4</sup> tzu<sup>3</sup>*" made of glutinous rice."



"BUNDLE CAKE" PEDDLER 賣粽子的 mai<sup>4</sup> chung<sup>4</sup> tzu<sup>5</sup> ti<sup>1</sup>



The "chung<sup>4</sup> tzu<sup>3</sup>" (粽子) is a doughy article composed of glutinous rice, fruit or dates and a little bacon. A small pyramid shaped lump of glutinous rice is taken and a hole made in it. Into the hole is placed a little fruit or dates and the small piece of bacon. The whole is then wrapped in reed leaves (bamboo leaves in South China), tied with string and boiled in a large vessel of water. After being cooked about an hour the bundles are taken out and cooled. Then they are ready for sale.

The "chung<sup>4</sup> tzu<sup>3</sup>" or "tseng<sup>4</sup> tzu<sup>3</sup>" as it is known in the South looks like a small four pointed bundle of reed leaves when sold. Of course the leaves are unwrapped and the small pyramid like mass is eaten.

The origin of the "chung<sup>4</sup> tzu<sup>3</sup>" is connected with Ch'ü<sup>1</sup> Yuan<sup>2</sup> (屈原), a loyal minister of the Kingdom of Ch'u<sup>3</sup> (楚), now Hunan and Hupeh Provinces. He was a great favorite until displaced by an unworthy rival. After this he wrote a poem called "Li Sao" (離騷) to warn his ruler. The warning was disregarded and the Prince Ch'u captured in the war ensuing with the Kingdom of Ch'in. Ch'ü<sup>1</sup> Yuan<sup>2</sup> lost favor with the next ruler and clasping a large stone jumped into the Mi Lo River (汨羅江), B.C. 295.

In after years in memory of this loyal minister the people took to wrapping up food and dropping it into the river in the place where Ch'ü Yuan drowned himself. This custom led to the making of the "chung<sup>4</sup> tzu<sup>3</sup>" or food bundle cakes for the Dragon Boat Festival held on the fifth day of the fifth moon to commemorate the death of Ch'ü<sup>1</sup> Yuan.<sup>2</sup>



Dried fruit and nut peddler.

*Mai<sup>3</sup> kuo<sup>3</sup> tzu<sup>3</sup> kan<sup>1</sup> erh<sup>2</sup> ti<sup>1</sup>*  
賣 菓 子 乾 兒 的

This man says—

“Kuo<sup>3</sup> tzu<sup>3</sup> kan<sup>1</sup> erh<sup>2</sup> lai<sup>3</sup>, mei<sup>2</sup> kuei<sup>4</sup> tsao<sup>3</sup> erh<sup>2</sup> ai<sup>1</sup>”.

(菓 子 乾 來 玫 瑰 棗 兒 喂)

“Fruit paste and stuffed dates have arrived.”

He may push a small cart or “t’iao<sup>1</sup>” (挑) two containers. He not only calls out as above but also makes his characteristic noise with two small brass bowls, one inside the other. These he holds in one hand and allows one to fall into the other making a ringing sound.



DRIED FRUIT AND NUT PEDDLER 蜜菓子乾兒的 mai<sup>4</sup> kuo<sup>8</sup> tzu<sup>8</sup> kan<sup>1</sup> erh<sup>2</sup> ti<sup>1</sup>



In the cool weather he sells—

(1) "Mei<sup>2</sup> kuei<sup>4</sup> tsao<sup>8</sup> erh<sup>3</sup>" (玫瑰棗兒)—a date stuffed with a paste made of dried rose petals and sugar.

(2) "Shan<sup>1</sup> li<sup>3</sup> hung<sup>2</sup> t'ang<sup>1</sup>" (山裏紅湯)—a cold drink made from the "hung<sup>2</sup> kuo<sup>8</sup> erh<sup>3</sup>" (紅菓兒), a small red fruit—something like a crab apple.

(3) "T'ang<sup>2</sup> hu<sup>2</sup> lu<sup>2</sup> erh<sup>3</sup>" (糖葫蘆兒)—these are sticks on which are grapes, pieces of apple or sweet and white potato, almond, and walnuts—all covered with a thick crystalized sugar syrup.

(4) "Kan<sup>1</sup> kuo<sup>8</sup> tzu<sup>3</sup>" (乾菓子)—all kinds of seeds and nuts.

(5) "Mi<sup>4</sup> chien<sup>4</sup> kuo<sup>8</sup> tzu<sup>3</sup>" (蜜餞菓子)—all kinds of dried fruit preserved in sugar.

In the warmer weather he sells the following:

(1) Kuo<sup>8</sup> tzu<sup>8</sup> erh<sup>2</sup> kan<sup>1</sup> erh<sup>2</sup>—(菓子乾兒)—which is a fruit paste made from dried persimmon (shih<sup>4</sup> ping<sup>8</sup> erh<sup>2</sup> 柿餅兒), almond shells (hsing<sup>1</sup> kan<sup>1</sup> erh<sup>2</sup> 杏乾兒) and lotus root (ao<sup>8</sup> 藕).

(2) Suan<sup>1</sup> mei<sup>2</sup> t'ang<sup>1</sup> (酸梅湯) a cool drink made from a sort of sour prune (suan<sup>1</sup> mei<sup>2</sup> 酸梅) which has been sweetened with a lot of sugar and to which has been added the flowers of the cinnamon tree. This is made up with boiling water and then cooled by having the vessel surrounded by ice.

(3) Kan<sup>1</sup> kuo<sup>3</sup> tzu<sup>3</sup> (乾菓子)—all kinds of seeds and nuts.

(4) Mi<sup>4</sup> chien<sup>4</sup> kuo<sup>3</sup> tzu<sup>3</sup> (蜜餞菓子)—all kinds of dried fruit preserved in sugar.

As noted above this peddler may "t'iao<sup>1</sup>" (挑) or push a small cart. In the first instance he is called "Kuo<sup>3</sup> tzu<sup>3</sup> kan<sup>1</sup> erh<sup>2</sup> t'iao<sup>1</sup> tzu<sup>3</sup>" (菓子乾兒挑子); in the second, a "t'ang<sup>2</sup> hu<sup>2</sup> lu<sup>2</sup> erh<sup>2</sup> ch'e<sup>1</sup> tzu<sup>3</sup>" (糖葫蘆兒車子). They sell the same articles, have the same call and use the two small brass bowls called "ping<sup>1</sup> chan<sup>3</sup> erh<sup>2</sup>" (冰燈兒) or "ice bowls", so called because their sound when hit together resembles breaking ice and calls attention to the fact that the peddler sells cold drinks.

The use of the two small bowls to give the characteristic sound of this peddler dates back to the time of Chu<sup>1</sup> Hung<sup>2</sup>-wu<sup>3</sup> (朱洪武), the first Emperor of the Ming<sup>2</sup> (明) Dynasty. His soldiers ate from iron bowls and when on the march the advance rationing parties would set up their kitchens and clink the bowls to let the soldiers know where to get food and a cool drink. From this time on the clinking of the bowls has been the sign of a cold drink.

Some of these peddlers have stalls on the street. Here can be seen a small brass half moon fastened to their box or container holding the "suan<sup>1</sup> mei<sup>2</sup> t'ang<sup>1</sup>" (酸梅湯). The legend connected with this is that Chu<sup>1</sup> Hung<sup>2</sup>-wu<sup>3</sup>, prior to his being emperor, was



a Buddhist priest. All priests formerly carried a "Yueh<sup>4</sup> Ya<sup>2</sup> Ch'an<sup>3</sup>" (月牙鏟) or a "half moon shovel". This implement has a knife edge like a half moon, to the middle of which is fastened a stick about five feet long. This could be used as a weapon of defense, to carry articles on—"t'iao<sup>1</sup> tzu<sup>3</sup>" (挑子)—and was very handy for the country priests in olden days as a walking stick or cane.

Because Chu Hung-wu gave his soldiers "suan<sup>1</sup> mei<sup>2</sup> t'ang<sup>1</sup>" and other cool drinks and by reason of his formerly being a priest, the legends have so connected the use of the half moon with the seller of "suan<sup>1</sup> mei<sup>2</sup> t'ang<sup>1</sup>".

Another legend connects the use of the half moon symbol with Yao<sup>4</sup> Wang<sup>2</sup> (藥王), the deity of medicine. Before being deified Yao<sup>4</sup> Wang<sup>2</sup>'s name was Ssu<sup>1</sup> T'u<sup>2</sup> Kung<sup>1</sup> (司徒更) and he lived in the south of China. He was very learned in medical matters. One year the cholera epidemic was very serious and Ssu<sup>1</sup> T'u<sup>2</sup> (司徒) (one of the unusual surnames which have two characters) thought of using "suan mei t'ang" (酸梅湯) to cure it. In making this drink he used the dew which fell at night when the moon was out. This was said to be "yueh<sup>4</sup> kung<sup>1</sup> ch'ü<sup>3</sup> shui<sup>3</sup>" (月宮取水)—the water obtained from the "yueh<sup>4</sup> kung<sup>1</sup>" (月宮) or Hall of the Moon.

Dried fruit and nut peddler's song.



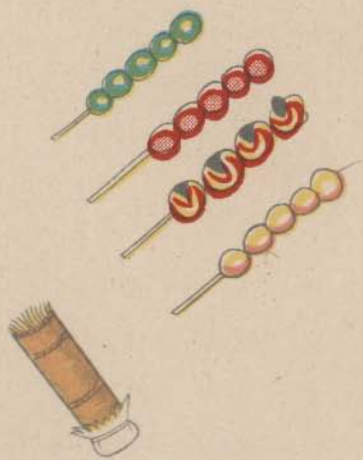


He was very successful in curing cholera and after his death temples were erected in his memory and he was deified as Yao<sup>4</sup> Wang<sup>2</sup>—the God of Medicine. From this legend comes another version of why the half moon symbol is used by sellers of “suan<sup>1</sup> mei<sup>2</sup> t’ang<sup>1</sup>”.

The common belief that the half moon shows the vendor to be a Hui<sup>2</sup> Hui<sup>2</sup> (回回)—Mohammedan—and hence to have clean wares is believed to have no foundation whatever.

In the cooler weather these peddlers make a specialty of selling “t’ang<sup>2</sup> hu<sup>2</sup> lu<sup>2</sup> erh<sup>2</sup>” (糖葫蘆兒). These are sticks of wood on which are stuck pieces of fruit and other articles that have been covered with a thick sugar syrup which has crystalized. At this time of the year the peddler wears heavier clothing and this enables him to carry on his person a “ch<sup>2</sup>ien<sup>2</sup> t’ung<sup>3</sup>” (籤筒) for gambling. This article is a short piece of hollow bamboo about two inches in diameter and nine inches long over one end of which is stretched a piece of leather or horsehair. Inside are thirty-two small sticks each having a certain number of dots on them in the same manner as do the “ku<sup>2</sup> p’ai<sup>2</sup>” (骨牌), explained under the heading of the “Jew’s harp peddler”.

The peddler shakes the tube and the sticks jump around. Formerly leather was used on the bottom of the tube and the sound of the sticks brought other customers.



CANDIED FRUIT PEDDLER 賣糖葫蘆兒的 mai<sup>4</sup> t'ang<sup>3</sup> hu<sup>2</sup> lu<sup>2</sup> erh<sup>3</sup> ti<sup>1</sup>





*Fruit stuck on sticks and covered with crystalized sugar syrup  
is much in demand. This is the "t'ang<sup>2</sup> hu<sup>3</sup> lu<sup>4</sup>",*



Whenever the police make one of their periodic drives against gambling the leather is replaced with a piece of horsehair which serves the same purpose of making the sticks jump up and down but is noiseless.

There are many ways of gambling with this device and one is described below:

The customer places a bet of five double coppers—each piece being worth two coppers. He then announces that he will draw “pan<sup>4</sup> t’ung<sup>3</sup>” (半筒)—half tube or “man<sup>3</sup> t’ung<sup>3</sup>” (滿筒)—whole tube. Suppose the first method is used then the customer draws three sticks at each draw for four draws and four sticks for one draw. This makes a total of sixteen sticks or “pan<sup>4</sup> t’ung<sup>3</sup>”. After each draw the dots on the end of the sticks are compared and if three pairs appear then the remaining dots are counted. If these total from ten to thirteen and it was agreed that “hsiao<sup>3</sup> tien<sup>3</sup> erh<sup>2</sup>” (小點兒) was to be used, the customer wins. If the dots total fourteen or above and it was previously agreed that “ta<sup>4</sup> tien<sup>3</sup> erh<sup>2</sup>” (大點兒) was to be used, the customer also wins. In each case a win entitles the customer to one “t’ang<sup>2</sup> hu<sup>2</sup> lu<sup>2</sup> (erh<sup>2</sup>)” (糖葫蘆). The maximum he can win is five “t’ang<sup>2</sup> hu<sup>2</sup> lu<sup>2</sup>” which are worth five double coppers, but of course it is very rare that the customer wins every time. The odds are on the side of the peddler.



This method of gambling for the "t'ang<sup>2</sup> hu<sup>2</sup> lu<sup>2</sup>" has become an established custom and while gambling for other articles the peddler sells is sometimes done, one always thinks of it in connection with the former. The children enjoy this game and learn it at an early age, thus getting an introduction into the art of gambling which is so much a part of Chinese life. All things in China are a matter of chance and this little game with the sticks in a bamboo tube is typical of the entire outlook on life of the Chinese people.

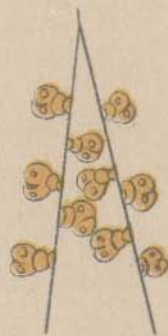
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### Fan peddler.

*Chan<sup>4</sup> shan<sup>4</sup> tzu<sup>3</sup> ti<sup>4</sup>*

粘 扇 子 的

These peddlers are seen on the streets during the four warmer months of the year. They carry a small box about two and a half feet long, one foot wide and two feet high slung over their shoulders. This box has two small drawers in the top and the bottom has two doors which open like the standard Chinese cabinet.



FAN PEDDLER 粘扇子的  $\text{chan}^1 \text{shan}^4 \text{tzu}^8 \text{ti}^1$



In the center of the cabinet top is fastened a round stick about two and a half feet long. At the top of this is a cross bar from which are strung eight twisted strands or cord—four on each of the supporting stick. These cords run from the cross bar to the top of the box and have several hundred small brass bells fastened to them. As the fan peddler walks along with his box swung over his shoulder the sound of the bells tells everyone that the fan man is coming.

The fan peddler sells the bamboo frames for fans—"shan<sup>4</sup> ku<sup>3</sup> tzu<sup>3</sup>" (扇骨子) and also the paper "shan<sup>4</sup> mien<sup>4</sup> tzu<sup>3</sup>" (扇面子) to paste on the frames. These articles are of the cheaper grades and one must go to stores for the more expensive. These stores are called "nan<sup>3</sup> chih<sup>3</sup> p'u<sup>4</sup>" (南紙舖) or "southern paper stores" as the good grade paper of all kinds and fans come from South China.

In addition to selling frames and "shan<sup>4</sup> mien<sup>4</sup> tzu<sup>3</sup>" (扇面子), these peddlers can repair fans. He is an expert at fixing the "shan<sup>4</sup> chou<sup>2</sup> tzu<sup>3</sup>" (扇軸子) or fan axle or hinge. This is a small round piece of cow's horn—"niu<sup>2</sup> chiao<sup>3</sup>" (牛角) which pins the fan sticks together and upon which they rotate. The ends of this must be heated and crimped just right, otherwise the fan sticks will not move properly. This he does by means

of a small pair of pliers which have two small holes in the jaws to take the "chou<sup>2</sup> tzu<sup>3</sup>" (軸子) or fan axle. The pliers are heated to just the right temperature by means of a small charcoal brazier carried in his box. When the pliers are warm enough he places the horn pin in the fan sticks and crimps the ends with the heated pliers, the heat just melting enough of the horn to make a double headed rivet.

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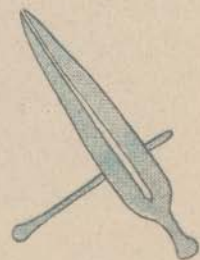
## Barber.

*T'ia<sup>1</sup> t'ou<sup>2</sup> ti<sup>1</sup>*

剃頭的

The barber carries his shop with him on a "t'iao<sup>1</sup> tzu<sup>2</sup>" (挑子). To one end of the pole is fastened a stool like seat and to the other a round rack holding a bowl, water container and small charcoal stove. From this rack projects a pole near the top of which is a small square object like a cup. This pole looks like the flag poles seen outside of the "yamen" (衙門) or official buildings of the Manchus. As a matter of fact it is just that—a miniature "ch'i<sup>2</sup> kan<sup>1</sup>" (旗桿) or flag pole. The square cup like object is a model of the "tou<sup>2</sup>" (斗) or peck measure used by the Chinese.

The pole and peck measure are called "tiao<sup>1</sup> tou<sup>2</sup> ch'i<sup>2</sup> kan<sup>1</sup>" (刁斗旗桿). This flag pole and peck measure were found on either side of the gates of homes and offices of important officials of the former Manchu regime and were the sign that these officials could speak directly to the Emperor. It was the symbol of executive power. It will be



BARBER 剃頭的 t'i<sup>4</sup> t'ou<sup>2</sup> ti<sup>1</sup>



noted that temples have the flag pole but no "tou<sup>3</sup>" (斗). A "Living Buddha" could have the "tou<sup>3</sup>", however, as he exercised temporal as well as spiritual power.

The idea of the peck measure came from the "pei<sup>3</sup> tou<sup>3</sup>" (斗北) or "northern peck measure" which foreigners call the "Dipper". The Dipper is a symbol of exactness as it moves in a prescribed manner and is much revered by the Chinese. The use of the peck measure therefore is a reminder that the words and actions of the officials could not be wrong.

How the "tiao<sup>1</sup> tou<sup>3</sup> ch'i<sup>2</sup> kan<sup>1</sup>" came to be used by the barber is an interesting story. Prior to and during the Ming<sup>2</sup> (明) Dynasty men wore their hair like the Taoist priest of to-day and did not shave their faces. It is interesting to note that this accounts for the fact that actors in Chinese plays use the old style hair dress and have beards as this was the custom in those days. It was during this period that the Chinese theater flourished and many of the old plays originated. Of course the theater is supposed to have started in the "T'ang<sup>2</sup> (唐) Dynasty but to have reached its greatest heights in the time of the Ming Emperors.

When the Manchus came through the Great Wall at Shanhaikwan and conquered China, they wished to make the people of China follow their customs. Now the Manchus



*Peking barber.*



and mongols had shaved their faces and worn queues for many generations. The first Emperor of the Manchus is supposed to have announced that his method of insuring the prosperity of his country, according to the historical phrase, was to "hsiao<sup>1</sup> p'ing<sup>2</sup> ssu<sup>4</sup> wei<sup>2</sup>, liu<sup>2</sup> shou<sup>2</sup> chung<sup>1</sup> yuan<sup>2</sup>" (削平四圍留守中原). This means to conquer the countries on all sides of him and to leave his own standing out in the center.

So the queue became the symbol of this as the hair on all sides was shaved off leaving only the queue in the center. The hairs of this were braided together as a symbol of a united country.

Hence when the Manchus conquered China they wished all Chinese to wear the queue as a sign that they submitted to Manchu rule and followed Manchu customs.

Many Chinese refused to cut their hair and this added to the troubles of the Manchus. Finally an Imperial Edict was issued requiring the wearing of the queue. All barbers were paid by the government and given a small yamen pole—"tiao<sup>1</sup> tou<sup>2</sup> ch'i<sup>2</sup> kan<sup>1</sup>" to which was fastened the Edict. Thereafter the barbers could go along the street and compel people to kneel before the Imperial Edict and have their head prepared with a queue.

Since barbers were paid by the government they could not charge for their services but were often given a tip. This led to there being no fixed charge for the barbers' services after they ceased to be paid by the government as the custom of giving tips still prevailed. At present there has grown up a customary scale of charges for barbering for Peiping and the same sort of system is in evidence in other towns.

From about 1910 the small mat sheds "t'i<sup>4</sup> t'ou<sup>2</sup> p'eng<sup>2</sup> (剃頭棚) began to be used and these have gradually been replaced by the more modern barber shop or "li<sup>3</sup> fa<sup>4</sup> kuan<sup>3</sup> (理髮館). Street barbers still cater to the majority of the Chinese people and to this day have the traditional "tiao<sup>1</sup> tou<sup>3</sup> ch'i<sup>2</sup> kan<sup>1</sup>" on their barber's kit but without any signs of an Imperial Edict hanging thereon.

The barber has a very characteristic sound which is much like that given by a turning fork. This is made by an instrument called a "huan<sup>4</sup> t'ou<sup>2</sup>" (喚頭) which is an iron fork like article having two prongs which barely touch. This is held by a short rod base in the left hand using the third and fourth finger. The first and second finger and thumb are used to make a cup to help amplify the sound made when a small iron rod is drawn quickly between the prong of the fork. These vibrate together and give off a ringing sound which carries quite a distance and announces that the barber is coming.



The name of the instrument "huan<sup>4</sup> t'ou<sup>2</sup>" comes from the fact that it "chiao<sup>1</sup> huan<sup>4</sup> jen<sup>2</sup> lai<sup>2</sup> t'i<sup>4</sup> t'ou<sup>2</sup>" (叫喚人來剃頭) "calls people to come and have their hair dressed".

The origin of the "huan<sup>4</sup> t'ou<sup>2</sup>" cannot be traced. Some say it was once a form of knife used by barbers, others say it came from the barbers' tweezers used to pull hair—certainly it looks more like the latter. However, the Peking Barbers' Guild does not know its origin and no better authority is available.

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### Feet fixer.

Hsiu<sup>1</sup> chiao<sup>3</sup> ti<sup>1</sup>  
修 脚 的

The feet fixer, or chiropodist as we Occidentals say, has two small pieces of bamboo fastened to the ends of two small hinged sticks. These are clacked together and announce his passing.



FEET FIXER 修脚的 hsiu<sup>1</sup> chiao<sup>3</sup> ti<sup>1</sup>



All feet fixers come from the town of Ting Hsing Hsien (定興縣), about forty odd miles southwest of Peking. This town is famous for its feet fixers and bath house attendants. The latter have special ability to keep fires hot.

It is interesting to note that the Peking bath houses with their heating system of tiled floors are all built by masons from Ting<sup>4</sup> Hsing<sup>1</sup> Hsien.<sup>4</sup> They keep the secrets of their trade very jealously.

The chiropodist in China is not without fame and has often worked himself into prominence. Not many years ago there was the famous Li<sup>3</sup> Yen<sup>4</sup>-ch'ing<sup>1</sup> (李彥青) who was private feet fixer for Ts'ao<sup>3</sup> K'un<sup>1</sup> (曹錕), then President of the Peking Government in 1924.

At that time the Peking Government with Wu<sup>3</sup> P'ei-fu<sup>3</sup> (吳佩孚) and Feng<sup>3</sup> Yu<sup>4</sup>-hsiang<sup>3</sup> (馮玉祥) as its military leaders fighting against Chang<sup>1</sup> Tso<sup>4</sup>-lin<sup>3</sup> (張作霖) of Manchuria. Ts'ao<sup>3</sup> K'un<sup>1</sup> sent a large sum of money to Feng but it was taken by Li<sup>3</sup> Yen<sup>4</sup>-ch'ing<sup>1</sup> who had risen from feet fixer to other heights in Ts'ao's household.

When Feng received no money to pay and feed his troops he turned and captured Peking. His first act was to shoot Li<sup>3</sup> Yen<sup>4</sup>-ch'ing<sup>1</sup>. Feng then attacked Wu<sup>3</sup> P'ei<sup>4</sup>-

fu<sup>2</sup> and caused the downfall of Wu and also the Government of Ts'ao<sup>2</sup> K'un<sup>1</sup>. A new government was set up in Peiping under Feng which gradually gave way to one under Chang<sup>1</sup> Tso<sup>4</sup>-lin<sup>2</sup> who came in from Manchuria.

Thus the actions of a feet fixer changed the history of China!

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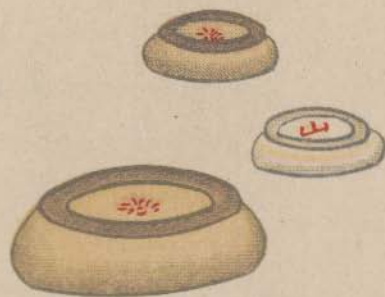
## Moon cake peddler.

*Mai<sup>4</sup> yueh<sup>4</sup> ping<sup>3</sup> ti<sup>1</sup>*

賣 月 餅 的

These peddlers appear on the streets after the fifteenth day of the seventh moon or month in the Chinese Lunar Calendar. They sell the "yueh<sup>4</sup> ping<sup>3</sup>" (月餅) or "moon cake" from this time until the fifteenth day of the eighth moon. This latter date is known as the "chung<sup>1</sup> ch'iu<sup>1</sup> chieh<sup>3</sup>" (中秋節), the "Autumn Festival" or simply as "pa<sup>3</sup> yueh<sup>4</sup> chieh<sup>3</sup>" (八月節), the "Festival of the Eighth Moon". Foreigners often call it the "Moon Festival".

Aside from the New Year Festival, the Autumn Festival is the most important of the year. The third of the three main Chinese festivals is the one on the fifth day of the fifth moon. This is the "wu<sup>3</sup> yueh<sup>4</sup> chieh<sup>3</sup>" (五月節) or more correctly but not so commonly known as the "tuan<sup>1</sup> yang<sup>3</sup> chieh<sup>3</sup>" (端陽節). This is the festival in celebration



"MOON CAKE" PEDDLER 賣月餅的 mai<sup>4</sup> yueh<sup>4</sup> ping<sup>2</sup> ti<sup>1</sup>



of the first day when the sun's rays begin to be warmest. It is the end of the Chinese spring and the start of their summer.

At the Autumn Festival the Chinese make much use of the "moon cake" (月餅). The outer crust of these cakes is made from sesame oil, flour and sugar. Inside is rolled a mixture of sugar, dried fruits and nuts of various kinds. The cakes vary in size from about two to six inches in diameter. They are about an inch thick. Large ones are made several feet in diameter for the purpose of placing on the tables prepared for paying homage to the moon. These large cakes have the traditional picture of a tree, house and rabbit painted on them in red—symbolic of the fable of the "t'u<sup>4</sup> erh<sup>2</sup> yeh<sup>2</sup>" (兔兒爺).

This old fable originated in very ancient times. The rabbit pounding medicine in a mortar dates back to the story of Ch'ang<sup>2</sup> E<sup>2</sup> (嫦娥) who ate the medicine her imperial husband left in her care and hence was pursued by him to the moon. The play of "Ch'ang<sup>2</sup> E<sup>2</sup> Pen<sup>1</sup> Yueh<sup>4</sup>" (嫦娥奔月) or "Ch'ang E Fleeing to the Moon" is one of the famous theatrical productions.

The custom of painting the picture of the rabbit, tree, etc. on the large moon cakes comes from the time of Ming<sup>2</sup> Huang<sup>2</sup> (明皇), the most famous of the T'ang<sup>2</sup> (唐) Dynasty

Emperors. One night he dreamed that he went into the moon and there he saw a rabbit pounding medicine, spacious houses, and many beautiful maidens playing musical instruments. When he awakened he remembered the tune they were playing which he taught to the court musicians. This time is known as "Ni<sup>2</sup> shang<sup>1</sup> yü<sup>3</sup> i<sup>1</sup> ch'ü<sup>3</sup>" (霓裳羽衣曲) and is famous to the present time.

Chinese legends are so intertwined that it is difficult to find the origin of many of the stories but suffice it to say that the use of the large moon cake with the picture of the "T'u<sup>4</sup> erh<sup>2</sup> yeh<sup>2</sup>" fable came into being during the T'ang Dynasty and the cakes are now placed on the tables at the Moon Festival with the food, a paper picture of the rabbit, green bean stalks (mao<sup>2</sup> tou<sup>4</sup> chih<sup>1</sup> 毛豆枝) and cock's comb (hung<sup>2</sup> chi<sup>1</sup> kuan<sup>1</sup> tzu<sup>3</sup> hua<sup>1</sup> 紅雞冠子花兒). The latter two items are placed there for the benefit of the rabbit who is supposed to be particularly fond of them.

These articles are arranged in the court of the Chinese house where the full moon will fall on them on the night of the 15th day of the 8th moon. The incense on the table is then lighted and when it is nearly burned out the paper picture of the rabbit is lighted. After this the large moon cake is taken from the table and divided, each person in the family eating a piece as a symbol of family unity or "t'uan<sup>2</sup> yuan<sup>2</sup>" (團圓). This



accounts for the moon cake being sometimes called "t'uan<sup>2</sup> yuan<sup>2</sup> ping<sup>3</sup>" (團圓餅). The remainder of the food, fruit and other eatables from the table are given to the household servants and this ends the celebration of the Moon Festival.

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### Clay vessel peddler.

Sha<sup>1</sup> kuo<sup>1</sup> t'iao<sup>1</sup> tzu<sup>2</sup>

沙 鍋 挑 子

This peddler calls out—

"Chai<sup>1</sup> T'ang<sup>2</sup> ku<sup>3</sup> tzu<sup>3</sup>, Sha<sup>1</sup> kuo<sup>1</sup>——" (齋堂鹽子沙鍋) or in other words "Vessels of different shapes from Chai<sup>1</sup> T'ang<sup>2</sup>". Chai<sup>1</sup> T'ang<sup>2</sup> is a district near the Great Wall, northwest of Peking, where there is good clay.

Clay vessels of all descriptions are much used by the Chinese for warming, keeping and serving food as it is believed that metal containers give some foods a peculiar taste. The three main articles sold are—

(1) "Ku<sup>3</sup> tzu<sup>3</sup>" (鹽子). These are clay vessels with straight sides. They are used to stand on the side of the stove to keep food warm and may also be placed over the flame. The small ones are less than an inch thick and the larger ones are made thicker than this.



CLAY UTENSIL PEDDLER 賣沙鍋的 mai<sup>4</sup> sha<sup>1</sup> kuo<sup>1</sup> ti<sup>1</sup>



(2) "Sha<sup>1</sup> kuo<sup>1</sup>" (沙鍋). These vessels are about an eighth of an inch thick and are used to keep food. They have a definite lip which curves out, being larger at the top than at the bottom.

(3) "Chih<sup>1</sup> lu<sup>2</sup> erh<sup>2</sup>" (支爐兒). This is a round block of clay about a foot in diameter which has been hollowed out and a lot of holes punched in the remaining shell. It looks like an inverted bowl and is placed over the fire. Upon this are toasted the many kinds of cakes which the Chinese eat, the heat from the flame going up through the holes in the inverted vessel.

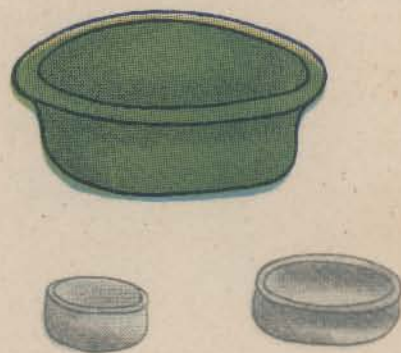
These three articles are much used, as food can be kept in them without fear of spoiling. The peddler makes pile of these vessels and fastens them on his "t'iao<sup>1</sup> tzu<sup>3</sup>" (挑子) with string in a pile like a bee hive.

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### Earthern vessel peddler.

*Mai<sup>4</sup> p'en<sup>2</sup> erh<sup>2</sup> ti<sup>1</sup>*  
賣 盆 兒 的

This peddler pushes a one wheeled wheelbarrow on which he has tied all sizes of bowls and basins from flower pots to laundry tubs or bath tubs about four feet in



EARTHEN VESSEL PEDDLER 賣盆兒的 mai<sup>4</sup> p'en<sup>2</sup> erh<sup>2</sup> ti<sup>1</sup>



diameter. These are made from yellow earth in the kilns of the village of Liao<sup>4</sup> Li<sup>3</sup> T'un<sup>2</sup> (六里村) which is six li (two miles) east of the Ch'i<sup>2</sup> Hua<sup>2</sup> Men<sup>2</sup> (齊化門) or Ch'ao<sup>2</sup> Yang<sup>2</sup> Men<sup>2</sup> (朝陽門), the main east gate of Peking.

The characteristic sound of this peddler is made by striking one of his clay vessels with a small long handled wooden hammer. The prospective purchaser will also hit the vessel he is considering buying. If it has a good clear sound, it has been properly baked and should last a long time. One washtub of this kind has been used by a certain Peking family for over sixty years!

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EARTHEN VESSEL PEDDLER 賣盆兒的 mai<sup>4</sup> p'en<sup>2</sup> erh<sup>2</sup> tɿ<sup>1</sup>



Sesame oil peddler.

*Mai<sup>4</sup> yu<sup>2</sup> ti<sup>1</sup>*

賣 油 的

This type of peddler comes down from the earliest days in China. He sells the oil made from crushing sesame seeds. It is called "hsiang<sup>1</sup> yu<sup>2</sup>" (香油) and is used to flavor all kinds of food in North China. Peking people are particularly fond of its taste and it is used in cooking almost every sort of dish. As you go further south in China the yellow bean oil is more used for flavoring, as it is in Manchuria.



OIL PEDDLER 賣油的 mai<sup>4</sup> yu<sup>2</sup> ti<sup>1</sup>



In olden times sesame seed oil was burned by being placed in a small bowl with a wick. It is now used in this way for altar lamps in temples and on family altars, but its main use is for flavoring in cooking and for frying various kinds of food.

This peddler hits a sort of wooden castanet or pang<sup>1</sup> tzu<sup>3</sup> (梆子) with a stick. The "castanet" is a piece of wood with the inside hollowed out so that when struck it emits the typical hollow sound of the "pang<sup>1</sup> tzu<sup>3</sup>". There are many kinds of "pang<sup>1</sup> tzu<sup>3</sup>" used by peddlers as have been described elsewhere.

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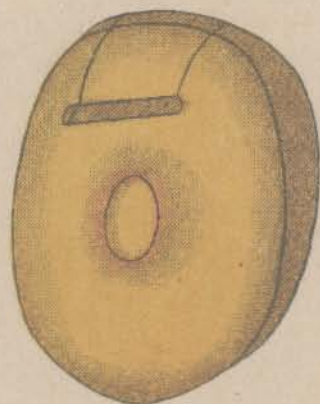
## Candy peddler.

*Mai<sup>4</sup> T'ang<sup>2</sup> H<sup>1</sup>*

賣糖的

This peddler uses a "t'iao tzu" (挑子). On one end is a round wooden box—"yuan lung" (圓籠). On the other end is a smaller "yuan lung" on which is placed a square wooden tray. In this are displayed the peddler's wares consisting of all kinds of low grade candy. It is made from rice and very brittle. The Chinese call it "su<sup>1</sup> t'ang<sup>2</sup>" (酥糖) or "brittle candy".

The peddler beats a gong about one foot in diameter with long slow strokes.



CANDY PEDDLER 賣糖的 mai<sup>4</sup> t'ang<sup>2</sup> ti<sup>1</sup>



“Gourd beater”.

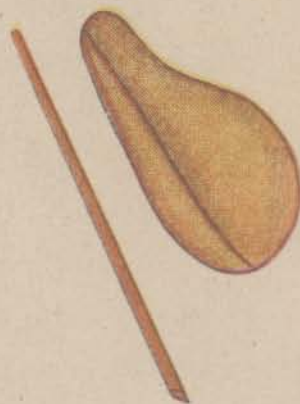
*Ta³ p'iao² ti¹*

打 瓢 的

This peddler is called by his Chinese name for lack of a better descriptive title. He carries a “t'iao¹ tzu³” (挑子) and beats with a stick on half a gourd which has been hollowed out to hold water. The Chinese use them as water dippers.

The wares sold by this peddler are so numerous that it is hard to find a name for him. He sells all the various articles found at the fairs and so much used by the people that they never buy enough at one time and always have to replenish their supply. Among the articles are feather dusters, brooms of all kinds, hollow gourds, dust pans, wire strainers, brushes, wash boards and other small articles made of bamboo and wood.

On one end of his “t'iao¹ tzu³” he has a rack for dusters, brushes, etc. and on the other a tray where the various smaller articles are displayed. This type of peddler



GOURD BEATER 打瓢的 ta<sup>5</sup> p'iao<sup>2</sup> ti<sup>1</sup>



carries on business all the year round and naturally does more business when there are no temple fairs in progress where people can buy the wares which he has for sale.

### Sugar figure blower.

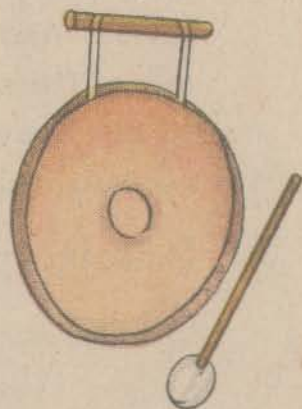
*Ch'ui<sup>1</sup> t'ang<sup>2</sup> jen<sup>2</sup> erh<sup>2</sup> ti<sup>1</sup>*

吹 糖 人 兒 的

This peddler beats a gong about eighteen inches in diameter. He uses a stick with the head wrapped with string and beats in single, slow strokes, pausing after three or four to see if customers call him. He uses a "t'iao<sup>1</sup> tzu<sup>3</sup>" (挑子). On one end of this is slung a small round wooden box known as "yuan<sup>2</sup> lung<sup>2</sup>" (圓籠), on top of which are several racks. On the other end is carried another similar container.

In the first "yuan lung" he has a small fire over which is an iron bowl. In this bowl is a warm thick syrup of rice. The other round wooden box is used for keeping material for making the syrup, a few pieces of charcoal for the fire and other odds and ends.

When the children gather in response to his gong, the peddler takes a little dab of syrup from the bowl and moulds it into small figures of all kinds. By this time some child has ordered a special design made which is executed with much sales talk and



SUGAR FIGURE BLOWER 吹糖人兒的 ch'ui<sup>1</sup> t'ang<sup>2</sup> jen<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>



appropriate gestures. Some of the figures he makes are fish, ears of corn, people, chickens, birds and animals of all kinds.

In addition to moulding figures the peddler will blow figures which is really his trade. The dab of warm syrup is moulded into a shape and a hollow straw inserted. The peddler then blows into the syrup and at the same time moulds it into the desired figure. When completed a little color is added to bring out the likeness and the job is done. The syrup cools quickly and becomes quite brittle. Children all have their favorite figures and eat them when tired of playing with them. Sample sugar figures are often carried in the racks on top of the "yuan<sup>2</sup> lung<sup>3</sup>".

### Pancake peddler.

*Kang<sup>1</sup> lao<sup>4</sup>, pao<sup>2</sup> t'sui<sup>4</sup>*

缸 爐 薄 脆

This one calls—

"Kuei<sup>4</sup> hua<sup>1</sup> kang<sup>1</sup> lao<sup>4</sup> (桂花缸爐)

T'ien<sup>2</sup> pao<sup>2</sup> t'sui<sup>4</sup> (甜薄脆)

Tzu<sup>3</sup> erh<sup>2</sup> po<sup>1</sup> po<sup>1</sup>." (子兒醇醇)

This peddler carries a round wooden box "yuan lung" (圓籠) on his arm. This box has four sections and in it he carries three kinds of articles for sale:



PANCAKE PEDDLER 賣桂花缸爐糖薄脆的 mai<sup>4</sup> kuei<sup>4</sup> hua<sup>1</sup> kang<sup>1</sup> lu<sup>2</sup> tang<sup>2</sup> pao<sup>3</sup> t'sui<sup>4</sup> ti<sup>1</sup>



(1) The "kang<sup>1</sup> lao<sup>4</sup>" (缸爐) is a kind of a flat round cake made from flour and sugar flavored with cinnamon ("kuei<sup>4</sup> hua<sup>1</sup>" 桂花).

(2) The "pao<sup>2</sup> t'sui<sup>4</sup>" (薄脆) is a very thin dry cracker about the size of a griddle cake but almost as thin as paper. It is made of flour and water and flavored with sesame seed.

(3) The "tzu<sup>3</sup> erh<sup>2</sup> po<sup>1</sup> po<sup>1</sup>" (子兒饅頭) is a small cake made of flour, water and sugar. A wooden mould is used to cut the batter into small flower shaped cakes which are cooked until very hard—like pebbles—hence the name "tzu<sup>3</sup> erh<sup>2</sup>". These are made very hard so as to keep the younger generation busy eating one candy for a long time—like an "all day sucker".

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## Charcoal peddler.

Mai<sup>4</sup> t'an<sup>4</sup> ti<sup>1</sup>  
賣 炭 的

These peddlers have a "t'iao<sup>1</sup> tzu<sup>3</sup>" (挑子)—on either end of which is a large basket made from thorn tree branches (ching<sup>1</sup> t'iao<sup>2</sup> k'uang<sup>4</sup> 荆條筐). In these baskets is carried



CHARCOAL PEDDLER 賣炭的 mai<sup>4</sup> t'an<sup>4</sup> ti<sup>1</sup>



charcoal. He calls "t'an<sup>4</sup> lai<sup>2</sup>, yao<sup>1</sup> ling<sup>3</sup> t'an<sup>4</sup>" (炭來邀零炭), "Come and get your charcoal, I weigh it out in small quantities."

The charcoal peddlers have a call and also a drum about eighteen inches wide and three inches thick. This is carried by a handle stuck in the side. Two thongs are also fastened in the side of the drum which strike with the peculiar dull thud which is characteristic of the charcoal peddler.

These men appear on the streets about three in the afternoon and sell charcoal until about ten at night. People prepare in advance for the morning fires and so the peddlers do not start to sell charcoal until the afternoon.

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### Medicine man.

*Mai<sup>4</sup> kao<sup>1</sup> yao<sup>4</sup>, K'an<sup>4</sup> ping<sup>4</sup> ti<sup>2</sup>*

賣膏藥看病的

This type is another difficult one to catalog. In olden times there were many of them in Peking but they are growing less as the drug shops increase. They carry a bag or box in which they keep all sorts of medicines. Their stock in trade is a plaster made from medicinal substances and mixed with sesame seed oil to form a thick, dark colored salve. This is backed with cloth, heavy paper, or silk and put over the spot where the patient's ailment lies.



COUNTRY DOCTOR (& PLASTER SELLER) 賣膏藥看病的 mai<sup>4</sup> kao<sup>1</sup> yao<sup>4</sup> k'an<sup>4</sup> ping<sup>2</sup> ti<sup>1</sup>



In addition to the plaster of thick salve called "Kao<sup>1</sup> yao<sup>4</sup>" (膏藥), there is added a little special medicine depending on whether the patient is suffering from blood, bone, muscle, or other trouble. This of course is a very primitive form of medical treatment and slowly going out of fashion within the city walls of Peking. However, in the country, outside the walls, this medicine man does a thriving business. In this case he becomes less of a peddler type and more of a doctor.

Many of these "country doctors" have a mule or camel on which they pack their medicines and as doctors do not abound in the country, their services are much in demand. They travel from town to town, staying in each as long as trade is good, and return to Peking to replenish their stock of medicines when necessary. Their treatments are all by external applications.

These medicine men announce their presence by an instrument called a "hu<sup>8</sup> ch'eng<sup>1</sup> tzu<sup>3</sup>" (虎撐子) or "tiger stretcher". This is a hollow iron ring like a doughnut with a slit cut all around the outer edge. Inside the ring are several small iron balls. This ring is carried over all fingers placed points together or over the thumb alone. When the latter method is used a piece of cloth covers the thumb. As the medicine man walks along the ring is shaken or revolved around the thumb as the case may be and the balls rolling around the hollow ring make a very resonant sound, characteristic of the "country doctor".

This "hu<sup>3</sup> ch'eng<sup>1</sup> tzu<sup>3</sup>" or "tiger stretcher" has quite a history. It seems that in the olden days—the Han Dynasty to be more or less exact—there was a well known doctor by the name of Hua<sup>2</sup> T'o<sup>2</sup> (華陀). He is the same doctor who is supposed to have cured Kuan<sup>1</sup> Lao<sup>3</sup> Yeh<sup>2</sup> (關老爺) from the effects of a poisoned arrow in the days of the Three Kingdoms (三國 San<sup>1</sup> Kuo<sup>2</sup>) in the Han Dynasty. The story of this event is known as "Kua<sup>1</sup> ku<sup>2</sup> liao<sup>3</sup> tu<sup>2</sup>" (刮骨療毒) or "Scraping bone to cure poison". Hua<sup>2</sup> T'o<sup>2</sup> is also known for having a large number of medical books. When imprisoned by Ts'ao<sup>2</sup> Ts'ao<sup>1</sup> (曹操) for prescribing a cure which the latter thought dangerous he was sentenced to death. Hua<sup>2</sup> T'o<sup>2</sup> gave his medical books to an official who had been kind to him in prison. The official went to the doctor's house to find the wife of Hua<sup>2</sup> T'o<sup>2</sup> in the act of burning the books. He succeeded in saving all those pertaining to animal diseases but only part of those concerning the curing of human ills. The Chinese claim that this is the reason for their doctors being excellent in the care of animals but not so good in the care of humans.

However this may be, the same Hua<sup>2</sup> T'o<sup>2</sup> is also credited with the origin of the "hu<sup>3</sup> ch'eng<sup>1</sup> tzu<sup>3</sup>" or "tiger stretcher". He is supposed to have been travelling from one village to another in the mountains. On the road he met a tiger which was in



great pain. The animal asked him to cut a growth out of its throat but Hua<sup>2</sup> T'o<sup>2</sup> could think of no way to do it. He told the tiger to meet him the next day and he would try to think of a plan. That evening in a nearby village the doctor had made an iron ring like a doughnut after the type described above. This he placed in the tiger's mouth so the teeth could not close and through the hole in the center was able to cut the growth from the throat of the tiger. After this Hua<sup>2</sup> T'o<sup>2</sup> carried the iron ring with him and it became a regular part of a doctor's equipment.

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### Kettle peddler.

*Mai yang t'ieh hu ti*

賣 洋 鐵 壺 的

This peddler has appeared on the Peking streets only since about 1900 with the introduction of various kinds of iron and tin into China by foreign merchants. This type of peddler goes from place to place buying up old tin and iron which he makes into water kettles, candle and oil lamps and other small articles.

The kettle peddler has a "t'iao tzu" (挑子) on which he slings his collection of kettles and also a small stove which he uses to repair and solder kettles. As he goes along he hits the bottom of a kettle with a stick to let people know he is coming. He also has a call—



KETTLE PEDDLER 鋸洋鐵壺的 han<sup>4</sup> yang<sup>2</sup> tieh<sup>3</sup> hu<sup>2</sup> ti<sup>1</sup>



"Yang t'ieh hu"—洋鐵壺哇

"Foreign iron kettles".

This of course means that he has kettles for sale which are made from foreign tin or iron. Many of these are made from the Standard Oil or other brand five gallon gasoline tins. As noted above this peddler is more or less a newcomer to the ranks of the peddlers. In olden days the copper or brass kettle was purchased at a brass store and used for years at a time. Now the tin kettle is more common but of course does not last long—hence the peddler is able to exist as the housewife cannot go to a store every time a kettle wears out.

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Used silver buyer.

*Mai<sup>2</sup> ch'ao<sup>2</sup> yin<sup>2</sup> tzu<sup>2</sup> ti<sup>1</sup>*

買潮銀子的

These men are called "impure silver buyers" in Chinese but "used" rather than "impure" conveys more to the foreign mind in trying to find a title for them. They buy where most peddlers sell but they obviously belong in the same category and play such an important part in Chinese life that they have been included.



USED SILVER BUYER 買潮銀子的 mai<sup>2</sup> ch'ao<sup>2</sup> yin<sup>2</sup> tzu<sup>2</sup> ti<sup>2</sup>



Years ago they started out just to buy women's silver or plated hair ornaments, rings, bracelets, etc. which might be slightly broken, out of style or in need of rewashing with silver or gold. These were bought, and still are, at twenty per cent off from the original value by weight.

As time went on these men gradually came to buy any sort of article, broken or worn out and also those in good condition. Now they will buy anything from rings to camphor wood chests, and even curios of all kinds.

There are two kinds of these "peddlers", both being more often called "ta<sup>3</sup> ku<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>" (打鼓兒的)—"small drum beaters" than by their real name given in the title. The first type hits a small drum about four inches in diameter. These men have no distinguishing call. They "t'iao<sup>1</sup>" (挑) two bamboo baskets and will buy worn out and broken articles of all descriptions (except the broken bottles, rags, etc., desired by the match peddlers).

The Second type hits a smaller drum—only about two inches in diameter which has but one covered head. This is held between the thumb and forefinger of the left hand and struck with a small reed stick held in the right hand.

Some of these men have a "t'iao<sup>1</sup> tzu<sup>2</sup>" (挑子), others carry a blue cloth bag in which

they carry their scales for weighing silver articles. They call cut—

“Ch'ao<sup>2</sup> yin<sup>2</sup> tzu<sup>3</sup>, shou<sup>3</sup> shih<sup>4</sup> lai<sup>2</sup> mai<sup>4</sup>”

(潮 銀 子 首 飾 來 賣)

or approximately

“Come and sell your used silver and hair ornaments”.

This latter type does business on a much larger scale than the former and will buy not only the better class of broken articles but also those in good condition—books, chests, chairs, tables, metal articles, china, silverware and curios of all kinds. These men act as agents for the various curio stores when an article is worth more than ten or fifteen dollars and in that case get a commission on the transaction.

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China peddler.

*Mai<sup>4</sup> t'zu<sup>2</sup> ch'i<sup>4</sup> ti<sup>1</sup>*  
賣磁器的

The china peddlers are seen on the streets all during the year. They have the following call—

“Huan<sup>4</sup> ch'a<sup>2</sup> hu<sup>2</sup> lai<sup>2</sup> (換茶壺來) Huan<sup>4</sup> ch'a<sup>2</sup> wan<sup>3</sup> lai<sup>2</sup>”. (換茶碗來)

“Come and trade your teapots, Come and trade your teacups!”.

These men have a “tiao<sup>1</sup> tzu<sup>3</sup>” (挑子). On each end is a large basket on top of which is piled a large pyramid of bowls, cups, sancers, teapots and other china articles. This china is of better grade than carried by the “second grade china peddler” but not



CHINA PEDDLER 細磁器挑兒 hsi<sup>4</sup> tz'e<sup>1</sup> ch'i<sup>4</sup> tiao<sup>1</sup> erh<sup>2</sup>



the best grade. The best china is made in Chiu<sup>8</sup> Kiang<sup>1</sup> (Kinkiang, Kiangsi) and is only sold in the shops—not by peddlers.

The most interesting thing about the china peddlers is the way in which they tie their wares up into pyramids or bee hives in shape. Only one cord is used for each heap of china, impossible as it sounds. Cups, saucers, teapots, bowls, small vases and what not are piled on top of each other and tied on in some miraculous way so that they do not fall off. Yet any article may be taken from the pile with the minimum of effort for sale to customers.

These peddlers sell their china but prefer to trade their wares for clothing, hats, shoes, unwanted old china, curios, etc. These articles must be in good condition. The china peddlers are always on the lookout for old valuable china which the housewife may not want or perhaps not know its true value. They keep an ear to the ground for news of a betrothal, for then they know the family will be looking for a set of china to send with the bride to her new home.

This set includes the following for the ordinary Chinese family:—

1 large vase, about three feet high and mostly used to hold feather dusters.

1 large fruit plate, about two and a half feet in diameter.

- 1 pair flower vases, with stone artificial flowers.
- 1 pair each—teapot, teacup, saucer.
- 1 pair china pedestals for holding hats.
- 4 food bowls.
- 2 soap dishes.
- 2 or 3 wash basins.
- 4 pairs of assorted small china boxes for face powder, pins, etc.
- 2 bowls for washing out the mouth.

This set will cost about \$30 Peking currency and of course much more expensive ones may be purchased. As it is necessary to supply a betrothed girl with such articles it usually is not easy for the family concerned. Hence they will often trade curios, valuable china and other articles to the china peddler in order to obtain the customary set for the bride. On such occasions the china peddlers make quite a bit of money to make up for the small profits of their ordinary business.

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## Second grade china peddler.

*T'su<sup>1</sup> t'zu<sup>2</sup> ch'i<sup>4</sup> t'iao<sup>1</sup> tzu<sup>3</sup>*

粗磁器挑子

This peddler calls—

“Huan<sup>4</sup> pen<sup>2</sup> erh<sup>2</sup>, ai—(換盆兒哎) “Exchange basins-ai

Huan<sup>4</sup> wan<sup>3</sup> erh<sup>2</sup>, ai—(換碗兒哎) Exchange bowls-ai.”

At New Years every family needs extra rice bowls, plates or wash basins. So this peddler carries a stock of these made of low grade china which he trades for old clothing and old or broken articles of all kinds.

The plates, bowls and basins are fastened on two baskets hung from the end of a bamboo stick “t'iao<sup>1</sup> tzu<sup>3</sup>” (挑子) in a most decorative manner. Each article can be easily untied without dropping others cut and the peddler's two bundles swung one on each end of the pole look like two large beehives.

This peddler will sell for money but prefers to trade his goods for old clothing, shoes, etc., as noted above.



SECOND GRADE CHINA PEDDLER 粗磁器挑兒 ts'ur<sup>4</sup> tz'e<sup>2</sup> ch'i<sup>4</sup> t'iao<sup>1</sup> erh<sup>2</sup>



## China mender.

*Chü<sup>1</sup> wan<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>*

据碗兒的

This man like many of the other street peddlers has a "t'iao<sup>1</sup> tzu<sup>3</sup>" (挑子) which consists of two wooden boxes slung from the ends of a pole carried on the shoulders. On one of these he has a small gong which swings back and forth as he walks and is hit by two brass pendulums which also swing free. This makes the well known sound of the china mender or "Chü<sup>1</sup> wan<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>" (据碗兒的) as the Chinese say.

These men formerly carried a small stove and soldered small brass articles, repaired locks, etc. They used to be called "hsiao<sup>3</sup> lu<sup>2</sup> chiang<sup>4</sup>" (小爐匠) or "the small stove workmen". This is even now their real name though since about 1900 they have almost all ceased to carry stoves and do brass work.



CHINA MENDER 据碗兒的 chū<sup>1</sup> wan<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>



Their common name is "chü' wan' erh' ti'" (据碗兒的) or "bowl mender", and in this they are very expert. They can repair almost any kind of china or glass article. They do this by means of small metal clips or rivets made from iron or brass wire.

The broken articles is first put into its original shape and bound when possible with string. The peddler then takes his very primitive hand drill, on which he uses a small bow, and drills one hole on either side of the crack. He next uses one of his small clips or rivets which he hammers into the two holes. This process is continued all along the break. When the job is finished the plate or bowl is as good as new—unless you look on the underside of it. The uninitiated foreign housewife often uses plates for some months before she discovers they have been broken and fastened together again!

The drill is nothing but a stick and bow such as the American Indians used to make fire. This small bow with string sufficiently loose to take a turn around a metal pointed stick is all that is needed for the china mender to work miracles. He uses very small diamond chips which are inserted in the metal point of the drill stick in order to cut the holes for rivets in the china and glass.



*Mending china.*



## Match peddler.

*Huan<sup>4</sup> ch'ü<sup>3</sup> teng<sup>1</sup> erh<sup>2</sup> ti<sup>1</sup>*

換 取 燈 兒 的

Only the extravagant Chinese housewife buys matches. All others make use of the match peddlers who exchange matches for old paper and other articles as will be later explained. At the present time the matches used are the ordinary kind which are made commercially in Peking after the foreign model and which sell at about twenty-five coppers a box. These are called "yang<sup>2</sup> huo<sup>3</sup>" (洋火) or "foreign fire".

Actually, matches are more often called "ch'ü<sup>3</sup> teng<sup>1</sup> erh<sup>2</sup>" (取燈兒) or "light bringers". This is of course the name used in olden times since matches have only been used in China for about fifty years. Prior to that time, flint and steel were used to make fire and the primitive match was a short piece of dried hemp stalk, ignited by a spark and blown into flame.



MATCH PEDDLER 換取燈兒的 huan<sup>2</sup> ch'ü<sup>3</sup> teng<sup>1</sup> erh<sup>2</sup> tī<sup>1</sup>



The match peddlers are divided into two kinds, men who carry a "t'iao' tzu" (挑子) and old women who carry a basket. The first kind exchanges his matches for old metal cooking utensils, bottles, old shoes, large pieces of paper and old stoves and stove pipe. He also carries soap which he will exchange for broken articles. Whatever broken articles he collects he takes outside of the Ha<sup>3</sup> Ta<sup>2</sup> Men<sup>2</sup> (哈達門), "Hatamen Gate" where he and his fellows sell their broken articles to small merchants who deal in these goods and who conduct a small market there.

As the peddlers walk along the streets they call out—

"Yang<sup>2</sup> p'ing<sup>2</sup> tzu<sup>3</sup> mai<sup>4</sup>——(洋瓶子賣)

P'o<sup>4</sup> po<sup>1</sup> li<sup>2</sup> mai<sup>4</sup> ——"(破玻璃賣)

"I buy foreign bottles and broken glass".

In addition to buying broken bottles, these peddlers will buy full bottles of wine from the servants in foreign and the wealthier Chinese families and sell them back to the wine stores. This is a very nice arrangement for all concerned except the head of the house who may be buying his own wine in more ways than one.

The second kind of match peddler is the old women who carries a basket on her back. She does business on a much smaller scale and trades her matches for scrap



MATCH PEDDLER 換取燈兒的 huan<sup>4</sup> ch'ü<sup>3</sup> teng<sup>1</sup> erh<sup>2</sup> ti<sup>1</sup>



paper and scraps of torn cloth. Sometimes these old women also carry a few cakes of soap for trade but their capital is only a few coppers, so they cannot have any sort of stock. These poor souls take their scraps and rags to a place just outside the Ch'i<sup>2</sup> Hua<sup>2</sup> Men<sup>2</sup> (齊化門), "Ch'ihuamen Gate" where they sell them to small merchants for making paper.

These old women call out in a very shrill and piercing voice—

"Huan<sup>4</sup> ch'ü<sup>3</sup> teng<sup>1</sup> erh<sup>2</sup>" (換取燈兒)

"Exchange matches" or

"Huan<sup>4</sup> ch'ü<sup>3</sup> teng<sup>1</sup> erh<sup>2</sup> lai<sup>2</sup>" (換取燈兒來)

"Come and trade matches".

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## Turnip and radish peddler.

Mai<sup>4</sup> lo<sup>2</sup> po<sup>1</sup> ti<sup>1</sup>  
賣 蘿 卜 的

This peddler has any number of calls and is heard in the cold weather. He calls in a very high voice and generally says—



TURNIP PEDDLER 賣蘿苳的 mai<sup>4</sup> lo<sup>3</sup> po<sup>1</sup> ti<sup>1</sup>



“Sai<sup>4</sup> li<sup>2</sup> (lei), la<sup>4</sup> la<sup>4</sup> huan<sup>4</sup>”—(賽梨呀辣來換)

“Compare with pears, if bitter I will exchange”,

or

“Lo<sup>2</sup> po<sup>1</sup>, sai<sup>4</sup> li<sup>2</sup>, la<sup>4</sup> la<sup>4</sup> huan<sup>4</sup>”—(蘿苳賽梨辣來換)

“Turnips comparable with pears, if bitter I will exchange”.

In the first call the sound shown as (lei) has no meaning. In the second call the words “lo<sup>2</sup> po<sup>1</sup>” (蘿苳) meaning turnip must be explained. The characters for this actually read “lo<sup>2</sup> fu<sup>2</sup>” (蘿蔔) but are always spoken as “lo<sup>2</sup> po<sup>1</sup>” (蘿苳).

These peddlers either carry a basket or a “t’iao<sup>1</sup> tzu<sup>3</sup>” (挑子). The basket carrier is seen and heard at night. He also carries a lantern. His basket is oblong in shape and made from “ching<sup>1</sup> t’iao<sup>3</sup>” (荆條) or thorn bushes. This makes a very strong basket such as used to carry coal and other heavy articles. In this basket he puts his turnips and radishes, covering them with a thick cloth. The Chinese radishes grow very large like turnips in size.

The peddler with the “t’iao<sup>1</sup> tzu<sup>3</sup>” (挑子) carries a round wooden tray slung from one end of the pole and a “ching<sup>1</sup> t’iao<sup>2</sup> k’uang<sup>1</sup>” (荆條筐) or thorn bush basket on the

other. He keeps most of his wares in the basket, only taking out a few to put on the tray. This peddler considers himself considerably above his brother who carries the basket. He does most of his business in the day time but at New Year's time he is seen out after dark also because he is especially clever at cutting the turnips and radishes into flower designs.

The common design is to cut the turnip or radish like a lotus flower. The peddler places the turnip in his hand with the top (where leaves sprout) down. He then cuts off the point and rotates the turnip in his hand at the same time slicing the skin almost off. He next cuts the inside with parallel slices one way and then the other. The parts of the turnip open out to look quite like a flower.

Naturally some peddlers are more expert than others and the ones having a "t'iao<sup>1</sup> tzu<sup>3</sup>" are supposed to be the most skillful of all. Some of them have a very special ability to cut a turnip or radish into a "lo<sup>2</sup> po<sup>1</sup> teng<sup>1</sup>" (蘿卜燈) or turnip lantern. This is done by hollowing out the turnip until there is only a thin shell left. Then designs are made by carefully cutting off the skin in the desired pattern. When a light is placed inside it will of course shine through the white shell of the turnip where the skin has been removed.



The Chinese believe that the turnip has the ability to absorb poisons. It is popular in the winter because it seems to cure persons from the effects of coal gas. The Chinese coal balls made from coal dust and clay give off a lot of carbon monoxide. In small quantities this is very unpleasant and in large quantities often fatal. The turnip is supposed to cure headache and other ill effects of the coal gas.

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### Stove peddler.

*Mai<sup>4</sup> pu<sup>4</sup> hui<sup>1</sup> mu<sup>4</sup> lu<sup>2</sup> tzu<sup>3</sup>*  
賣 不 灰 木 爐 子

These peddlers are seen on the streets during the ninth and tenth months—the autumn—of the Chinese year. Their cry is

“Kuo<sup>1</sup> k'uei<sup>1</sup> lu<sup>2</sup> tzu<sup>3</sup>” (鍋盔爐子)—“Stoves made of asbestos”.

It will be noticed that the words of his call are not like the name of what he sells which is “pu<sup>4</sup> hui<sup>1</sup> mu<sup>4</sup> lu<sup>2</sup> tzu<sup>3</sup>” (不灰木爐子) or literally “stove made of wood which has



STOVE PEDDLER 賣不灰木爐子的 mai<sup>4</sup> pu<sup>4</sup> hui<sup>1</sup> mu<sup>4</sup> ju<sup>2</sup> tzu<sup>3</sup> tj<sup>1</sup>



no ash". These peddlers have a "t'iao tzu" (挑子) on each end of which is a shallow basket about three feet in diameter made of thorn bush twigs.

The stoves are carried in these baskets and are of various sizes. They are made of a sort of clay containing asbestos which comes from mines in eastern Hopei Province about fifty miles east of Peiping. This locality is not far from the "Tung<sup>1</sup> Ling<sup>2</sup>" (東陵) or Eastern Tombs of the Manchu Emperors.

The clay like material is mixed with water, moulded to shape and allowed to dry. The stoves are round in shape and have seven iron grate bars. In the smaller stoves these are fixed but in the larger ones the bars are removable.

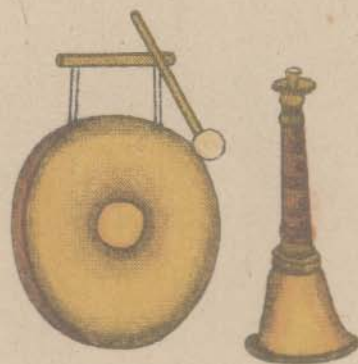
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### Trained mice man.

*Shua<sup>3</sup> hao<sup>4</sup> tzu<sup>3</sup>*

耍耗子

In olden times up to and including the Ming Dynasty this was called "shu<sup>3</sup> hsi<sup>4</sup>" (鼠戲) or "mouse theatricals". It was later called "shua<sup>3</sup> hao<sup>4</sup> tzu<sup>3</sup>" (耍耗子) which term means "to play with mice".



TRAINED MICE MAN 耍耗子的 shua<sup>8</sup> hao<sup>4</sup> tzu<sup>8</sup> ti<sup>1</sup>



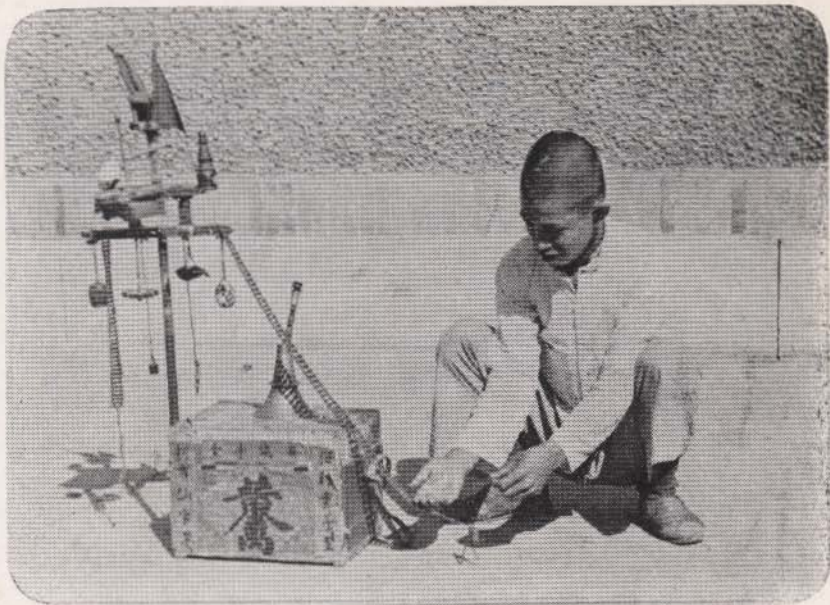
The man carries a box slung over his shoulder on which is fixed a pole with a round disk near the top. Several small flags are stuck on the top of the pole for ornaments. The disk has holes in it and from it runs a rope ladder to the box. On the disk are generally the following:—

- (1) Small pagoda.
- (2) Small temple.
- (3) Wooden peach with hole in it.
- (4) Bucket hung on a string.
- (5) Wooden fish hung on a string.
- (6) Revolving wheel.
- (7) Wooden stock to go around necklike used in olden times for punishment.

When the mouse man goes along the streets he blows on a small horn called a "so<sup>3</sup> na<sup>1</sup>" (鎖呐). This is a foot three and a half inches in height and was originally brought to China from Annam. It is one of the instruments seen in all kinds of Chinese musical



*Trained mice perform.*



*Apparatus for trained mice.*



groups and is used in the theater, wedding and funeral processions, and by Buddhist and Taoist priests.

When called into a compound to perform, the mouse man opens drawers in which are several mice in cotton nests. These mice climb the ladder, pull up the bracket and fish, run around the wheel and crawl through the peach, pagoda temple. The trainer sings and taps the box with a small stick which he sometimes uses to direct the mice around. Each mouse has his specialty and when finished is put back in his box and another taken out and put through his paces.

After the mice have performed, the mouse man will ask what tunes you would like to hear and he then plays them on his small horn. This "so<sup>3</sup> na<sup>1</sup>" (鎖呐) has a very small reed mouthpiece. There are seven holes on the front and one on the back. The one on the back lets the surplus air out. The seven on the front correspond to the seven notes of the Chinese musical scale which are as follows:—

Shang<sup>3</sup> — 上

Kung<sup>1</sup> — 工

Ch'e<sup>1</sup> — 車

|                  |   |   |
|------------------|---|---|
| Ssu <sup>4</sup> | — | 四 |
| He <sup>4</sup>  | — | 合 |
| Wu <sup>3</sup>  | — | 五 |
| Liu <sup>4</sup> | — | 六 |



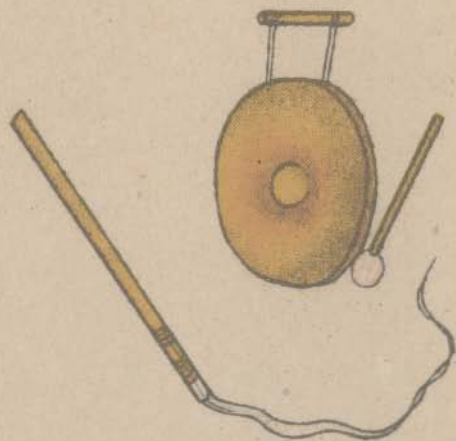
Trained monkey man.

*Shua<sup>3</sup> hou<sup>2</sup> erk<sup>2</sup> ti<sup>1</sup>*

耍 猴 兒 的

The trained monkey men travel in pairs each carrying a box containing various hats and articles used by the monkey. They have a small dog and a goat.

The monkey opens the boxes himself and puts on the different kinds of hats. Then the little dog does a few tricks after which the monkey does a few turns on a pole or small ladder. The last part of the performance takes place with the monkey riding around on the goat's back.



TRAINED MONKEY MAN 耍猴兒的 shua<sup>3</sup> hou<sup>2</sup> erh<sup>2</sup> ti<sup>1</sup>

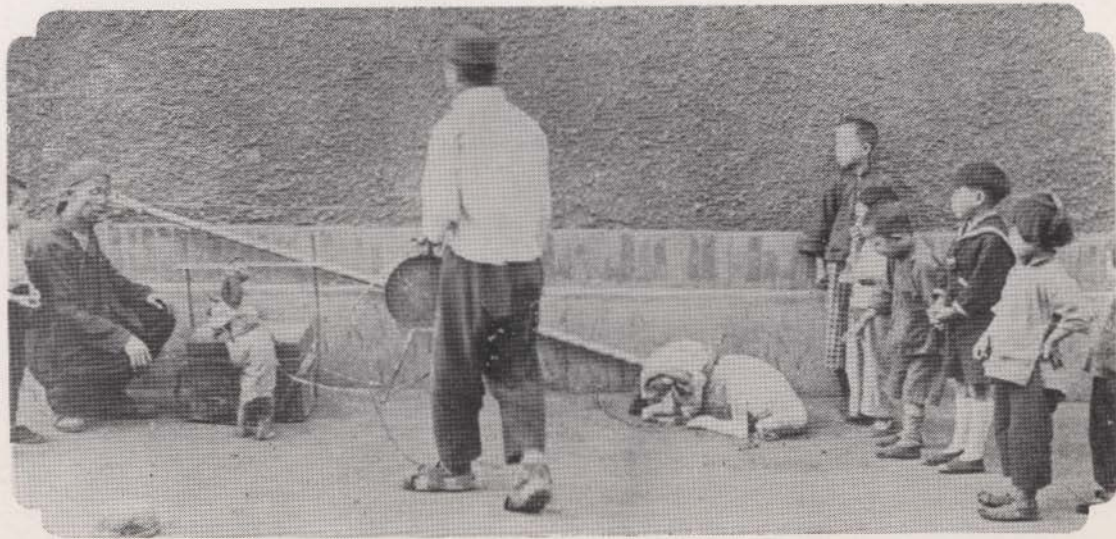


During the performance one of the men sings and hits his gong. This is a large gong about two feet in diameter.

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*Trained Monkey and Goat.*





## Trained bear man.

*Shua<sup>3</sup> kou<sup>3</sup> hsiung<sup>2</sup> ti<sup>4</sup>*

要 狗 熊 的

This man with his trained bear is seen at all times of the year. The bear is called a "kou<sup>3</sup> hsiung<sup>2</sup>" (狗熊) or dog bear" because it is about the size of a large dog.

The bear is trained to (1) swing a "ch'a<sup>1</sup>" (叉) or fork like implement used by Chinese soldiers in ancient times.

(2) use a "hu<sup>3</sup> ch'eng<sup>1</sup> tzu<sup>3</sup>" (虎撐子) or "tiger stretcher" like the medicine man who sells "kao<sup>1</sup> yao<sup>4</sup>" (膏藥) or plasters.

(3) put on a hat like that worn by officials in the time of the Manchus.



TRAINED BEAR MAN 耍狗熊的 shua<sup>3</sup> kou<sup>3</sup> hsiung<sup>2</sup> ti<sup>1</sup>



Puppet show.

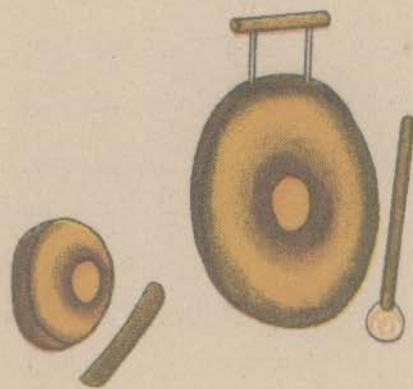
*Shua<sup>3</sup> k'uei<sup>3</sup> lei<sup>3</sup> tzu<sup>3</sup>*

耍 傀 儡 子

The Chinese puppet show is very much like our Punch and Judy performance. The apparatus is packed in two loads carried on either end of a pole. One load looks like a small house but opens out into a little stage, from the bottom of which hangs a cloth drape completely hiding the performer. The stage is propped up by means of the carrying pole. The other load consists of nested boxes in which are carried the puppets and other articles needed for the plays.

Two of the most famous puppet plays are

(1) "Wang<sup>2</sup> Hsiao<sup>3</sup> ta<sup>3</sup> lao<sup>3</sup> hu<sup>3</sup>" (王小打老虎)—"Wang Hsiao hunts the tiger". In



PUPPET SHOW 耍傀儡子的 shua<sup>3</sup> k'uei<sup>4</sup> lei<sup>3</sup> tzu<sup>3</sup> ti<sup>1</sup>



this Wang Hsiao is eaten by the tiger. His wife goes after him, kills the tiger and drags Wang Hsiao from the tiger's mouth.

(2) "Kao<sup>1</sup> Lao<sup>3</sup> Chuang<sup>1</sup>" (高老庄)—"The village of Kao Lao". This is one of the many stories about the mythical monkey, Sun<sup>1</sup> Hou<sup>2</sup> Erh<sup>2</sup> (孫猴兒), from the "Hsi<sup>1</sup> Yu<sup>2</sup> Chi<sup>1</sup>" (西遊記) or "Journey to the West".

The performer works the puppets from below and at the same time talks and hits a small gong when appropriate. When going in search of trade these puppet show men beat a large gong and a small one. The former is about ten inches in diameter and flat with a level place in the center. It is hit three times with a thin piece of wood after which the large gong is struck once. This gong is about two feet in diameter.

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*Puppet Show.*



## Travelling magicians.

*Shua<sup>3</sup> ao<sup>2</sup> shan<sup>1</sup> teng<sup>1</sup> ti<sup>1</sup>*

耍 鰲 山 燈 的

*Pien<sup>4</sup> hsi<sup>4</sup> fa<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>*

變 戲 法 兒 的

These travelling magicians can be seen at any temple fair. At odd times they travel up and down the "hutungs" (胡同) of Peking giving entertainments when called into the courtyards. They travel in troupes of three or four men. Just after the New Year they are in great demand for then the people are in a gala mood and wish to be amused. There are two general types as follows:—

*Shua<sup>3</sup> ao<sup>2</sup> shan<sup>1</sup> teng<sup>1</sup> ti<sup>1</sup>* (耍鰲山燈的) or lantern juggler:

These men go along the "hutungs" beating a drum, striking a gong and clashing cymbals. They have a "t'iao<sup>1</sup> tzu<sup>3</sup>" (挑子) on which is carried several large round



TRAVELLING MAGICIAN 耍緊山燈的 shua<sup>3</sup> ao<sup>2</sup> shan<sup>1</sup> teng<sup>1</sup> ti<sup>1</sup>



wooden boxes, each having several layers. These are called "yuan<sup>2</sup> lung" (圓籠). In these boxes are carried the articles used for the performance.

Their greatest stock in trade is "wu<sup>3</sup> hsi<sup>4</sup> fa<sup>3</sup> erh<sup>2</sup>" (武戲法) or "military tricks" using knives and swords, though they also do a little "wen<sup>2</sup> hsi<sup>4</sup> fa<sup>3</sup> erh<sup>2</sup>" (文戲法) or "literary tricks". The former includes turning somersaults in the air while holding lanterns and it is from this they get their name of "shua<sup>3</sup> ao<sup>2</sup> shan<sup>1</sup> teng<sup>1</sup>" (耍鰲山燈) as they used to make believe they were imitating the evolutions of the "ao" (鰲) which is a large dragon-like fish. "Literary tricks" include what foreigners term sleight of hand.

Other tricks include:

(1) "Hsiao<sup>3</sup> jen<sup>2</sup> erh<sup>2</sup> tsuan<sup>4</sup> t'an<sup>2</sup> tzu<sup>3</sup>" (小人鑽罐子) in which a small boy is supposed to be put inside a large tile jar which has only a six inch mouth. The boy is wrapped in a cloth and thrown in the vase which is covered by the same cloth. The cloth is removed and the boy has supposedly disappeared into the jar and answers questions from inside it. Another covering of the jar brings the boy out and he is found sitting by the side of the jar.

(2) "Ch'ih<sup>1</sup> k'ang<sup>1</sup> p'en<sup>1</sup> huo<sup>3</sup>" (吃糠噴火) or eating spongy rice flour and blowing out fire.

(3) Turning somersaults on top of knives at the same time producing a tray with cups of water on it.

(4) "Shan<sup>1</sup> p'an<sup>2</sup> tzu<sup>3</sup>" (扇盤子)—in which a fan is used to fan a plate and cause it to rise from the table into the air.

*Pien<sup>4</sup> hsi<sup>4</sup> fa<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>* (變戲法兒的) or *magicians*.

These men hit a gong as they go along the streets. They also carry their apparatus in boxes in the same manner as the jugglers. Their tricks are done by sleight of hand and include those familiar to any foreigner such as changing rice to water, frogs under rice bowls to mice, producing small bowls full of water and gold fish and many others of a like nature. Their producing of small balls out of the air is usually very well done and as many as ten are seemingly caught from the atmosphere.

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## Running land boat.

*P'ao<sup>3</sup> han<sup>4</sup> ch'uan<sup>2</sup> ti<sup>1</sup>*

跑旱船的

This man has two and often three young boys with him. Their apparatus consists of a boat made from cloth and bamboo, a false horse's head and false lion's head. They use a large gong, drum and symbols as they go along the streets to advertize their arrival and these instruments are utilized as well during the entertainment.

The show usually consists of the following:—

(1) The head man sits on the ground and beats the drum and cymbals while the two small boys—one of which is dressed as a girl—go through with the act which consists of singing.



RUNNING LAND BOAT 跑旱船的 p'ao<sup>3</sup> han<sup>4</sup> chu'an<sup>2</sup> ti<sup>1</sup>



(2) In this part of the act the boy dressed in girl's clothing rides around on a horse and sings a well known song: "chao' chun' ch'u' sai'" (昭君出塞) which tells of famous actors and authors of the Han (漢) Dynasty. This is called "P'ao' Chu' Ma'" (跑竹馬)—Riding the Bamboo Horse.

(3) For the third act we have an historical anecdote called "Ta' t'ou' he' shang' tou' Liu' T'sui'" (大頭和尚鬪柳翠). This is the story of a large headed Buddhist priest who was very much wrapped up in his religious studies. One day a fox fairy changed into a beautiful girl called Liu' T'sui' (柳翠) who tries to seduce the priest. She is unsuccessful and the priest goes on with his devotions. This is pantomimed in dancing.

(4) The last act is the "p'ao' han' ch'uan'" (跑旱船) or "running land boat". The boy dressed as a girl gets inside the boat and unstraps his small girl's feet of wood on which he has been teetering around for the first part of the show. He arranges these so it looks as though he was really sitting on the boat. He then runs around to the accompaniment of drum and symbols. The other boy uses a pole as though pushing the boat.



*"Running Land Boat" Troupe.*





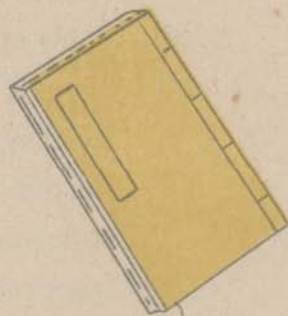
Almanac peddler.

*Mai<sup>4</sup> huang<sup>2</sup> li<sup>4</sup> ti<sup>1</sup>*

賣 黃 歷 的

The man is called an almanac peddler but he also sells the small leaflets containing songs or rhymes called "ch'ang<sup>4</sup> pen<sup>3</sup> erh<sup>2</sup>" (唱本兒). The almanacs are in demand from about the tenth month of the year through the first month of the following year. During this time the peddler calls out—"Huang<sup>2</sup> li<sup>4</sup>, ta<sup>4</sup> pen<sup>3</sup> erh<sup>2</sup> huang<sup>2</sup> li<sup>4</sup>" (黃歷,大本黃歷) or "Almanacs, complete almanacs".

The complete almanacs have thirty-two pages and contain all sorts of information. Among the subjects covered may be mentioned—



ALMANAC PEDDLER 賣黃歷唱本兒的 mai<sup>4</sup> huang<sup>2</sup> li<sup>4</sup> chang<sup>4</sup> pen<sup>8</sup> erh<sup>2</sup> ti<sup>1</sup>



1. Rain table—which depends on the number of dragons available each year to look after the water; if only one dragon the rainfall will be great, if the maximum of six dragons are available, then a dry year is forecast.

2. Notes and photographs of most prominent Chinese officials.
3. Tables for telling fortunes by the different arrangement of six coins.
4. Table of characters which may be written and burned to cure minor ailments.
5. Signs of the zodiac (Chinese system).
6. Meaning of certain dreams.
7. Fortune telling tables.
8. Horoscope table using the nine great stars.
9. Description of the modern marriage ceremony.
10. Table showing colors of clothes suitable for the year.
11. Tables showing each month and day and telling the days suitable for weddings, funerals, inviting guests, repairing houses, taking medicine, planting crops, visiting friends and in fact covering every phase of Chinese life.

During the month of the year when this peddler does not sell almanacs he makes his living by peddling small pamphlets which contain rhymes or songs which are sung

on the streets—many of them quite vulgar. The peddler will teach the approximate song to any who buy the words.

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## Milk liquor peddler.

*Mai<sup>4</sup> lao<sup>4</sup> ti<sup>1</sup>*

賣 酪 的

This peddler cries—

“I<sup>1</sup> yao<sup>1</sup> ao<sup>1</sup> lao<sup>4</sup> wei<sup>4</sup>” (啲叻噢酪喂) milk liquor).

The first three words and the last are meaningless and for sound only. The word “lao<sup>4</sup>” (酪) means a sort of liquor made mostly of milk. This originated in Mongolia. The milk is first heated and a little “chiang<sup>1</sup> mi<sup>3</sup> chiu<sup>3</sup>” (江米酒) glutinous rice wine added. This is cooled on ice and makes a sort of jelly.

This peddler carries two large round wooden boxes with covers—(yuan<sup>2</sup> lung<sup>2</sup> 圓籠)—one on each end of a pole borne on his shoulder (t'iao<sup>1</sup> 挑). In each is a large piece of ice surrounded by the liquor and a large assortment of small china bowls.

The peddler carries three dice and gambles with a prospective purchaser. The dice are thrown in an empty bowl. If the peddler wins the purchaser gets his drinks free, otherwise he pays so much per bowl. The peddler always wins because the purchaser after all can only drink a few bowls of the cold liquid.



MILK LIQUOR PEDDLER 賣酪的 mai<sup>4</sup> lao<sup>4</sup> ti<sup>1</sup>



Picture peddler.

*Mai<sup>4</sup> hua<sup>4</sup> erh<sup>2</sup> ti<sup>1</sup>*

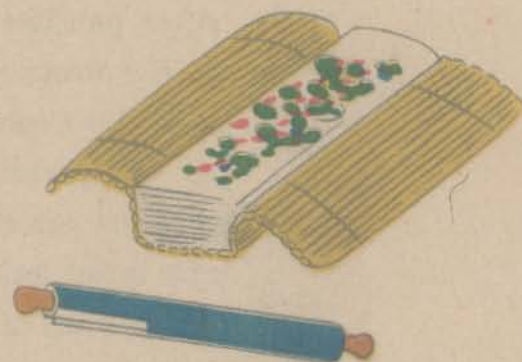
賣 畫 兒 的

This peddler calls—

“Hua<sup>4</sup> erh<sup>2</sup> lai<sup>2</sup>—(畫兒來)

Mai<sup>4</sup> hua<sup>4</sup> erh<sup>2</sup>—”(賣畫兒)

This peddler sells pictures of legendary of historical nature, famous scenic views and likenesses of groups from well known plays. There are two sizes for sale—the large are about 2 ft. x 3 ft. and the small about 1½ ft. by 1 ft. They are printed on a cheap white paper by means of wood blocks, after which the various colors are put on by hand.



PICTURE PEDDLER 賣畫兒的 mai<sup>3</sup> hua<sup>4</sup> erh<sup>3</sup> ti<sup>1</sup>



These pictures come from Yang<sup>2</sup> Liu<sup>3</sup> Ch'ing<sup>1</sup> (楊柳青), a village southwest of Tientsin, where the work is done by the women and children of the village in their spare time.

The peddler carries rolls of these pictures wrapped in a piece of reed window curtain (葦簾子 wei<sup>3</sup> lien<sup>2</sup> tzu<sup>3</sup>), slung over his shoulder by a piece of rope. The pictures sell for from 4 to 10 double coppers each.

After purchase the pictures are pasted on the walls of the houses in the childrens' rooms. The women tell stories from them and they also serve as decorations—an always visible Mother Goose!

At the present time more modern printing methods introduced in Tientsin, Shanghai and other places are producing clearer pictures for the same price and the old trade is fast losing ground.

Another sort of picture seller is the man who operates on a somewhat larger scale. They sell pictures usually from the 15th to the end of the of the last month of the year. These peddlers erects a matting shed at some busy corner or on a much frequented "hut'ung (胡同). Each one has his own particular song or chant to attract the passer by and hopes to attract a purchaser.

Many of these songs and rhymes are most amusing and the one given below is merely a sample:—

“Tung<sup>1</sup> i<sup>1</sup> chang<sup>1</sup>, hsi<sup>1</sup> i<sup>1</sup> chang<sup>1</sup> (東一張西一張)

T'ieh<sup>1</sup> tsai<sup>4</sup> wu<sup>1</sup> li<sup>3</sup>, liang<sup>4</sup> t'ang<sup>1</sup> t'ang<sup>1</sup> (貼在屋裏亮堂堂)

Ch'ou<sup>4</sup> ch'ung<sup>2</sup> i<sup>1</sup> chien<sup>4</sup>, hsin<sup>1</sup> huan<sup>1</sup> hsi<sup>3</sup> (臭虫一見心歡喜)

Chin<sup>1</sup> nien<sup>2</sup> kai<sup>4</sup> hsia<sup>4</sup>, kuo<sup>4</sup> nien<sup>2</sup> ti<sup>1</sup> fang<sup>2</sup>”. (今年蓋下過年的房)

Roughly translated the doggerel would be something like this:—

“A picture to the east and one to the west

Paste them on the room walls, that is best.

The bed bugs see them, are happy and carouse

“This year, you build for us next year's house!”.



Gate god peddler.

*Mai<sup>4</sup> men<sup>2</sup> shen<sup>2</sup> ti<sup>1</sup>*  
賣 門 神 的

This one says—

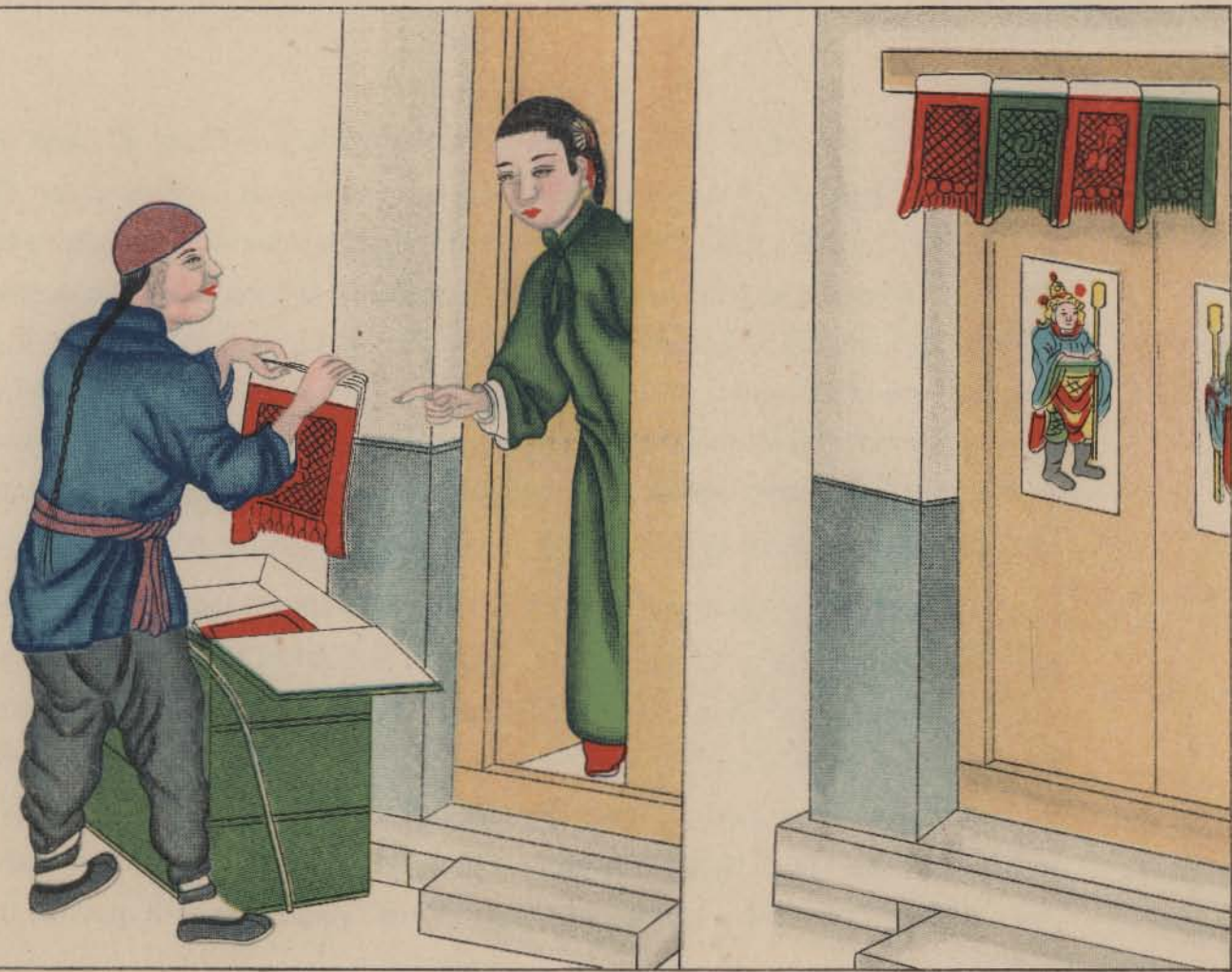
“Men<sup>2</sup> shen<sup>2</sup> lai<sup>2</sup>—(門神來)

Kua<sup>4</sup> ch'ien<sup>2</sup> erh<sup>2</sup>—”(掛錢兒)

or

“Gate gods have arrived, and money to hang up!”.

He sells picture of the two gate gods which are pasted one on either side of the outer gates to Chinese compounds and also the doors to buildings inside the main gates. In addition, he sells “kua<sup>4</sup> ch'ien<sup>2</sup> erh<sup>2</sup>” (掛錢兒) which are paper hangings cut in filigree designs and hung from the tops of doors of the stores and small houses.



GATE GOD PEDDLER 賣門神掛錢兒的 mai<sup>4</sup> men<sup>2</sup> shen<sup>2</sup> kua<sup>1</sup> ch'ien<sup>2</sup> erh<sup>2</sup> ti<sup>1</sup>



The gate gods used on the majority of outer gates are Ch'in<sup>2</sup> Ch'iung<sup>2</sup> (秦瓊) and Ching<sup>4</sup> Tei<sup>3</sup> (敬德 actual character Te). These are two famous warriors of the T'ang<sup>2</sup> (唐) Dynasty. The story is that T'ang<sup>2</sup> Ming<sup>2</sup> Huang<sup>2</sup> (唐明皇), one of the famous emperors of the T'ang<sup>2</sup> Dynasty, had two dreams in which he visited the moon and also the 18 Buddhist Hells. At the latter place he saw the two officers Ch'in<sup>2</sup> Ch'iung<sup>2</sup> and Ching<sup>4</sup> Tei<sup>3</sup> guarding one of the gates. He asked them what they were doing and they said they were to prevent the very bad spirits from entering. When the emperor awoke he gave instructions to have pictures of these two officials pasted on the gates. The meaning of this custom is of course to keep evil from entering the compound.

On the gates of the Princes and Dukes of the Manchu regime (Fu<sup>3</sup> 府) the gate gods are two pictures of Chung<sup>1</sup> K'uei<sup>2</sup> (鍾魁), a scholar of the Han<sup>4</sup> (漢) Dynasty who lived in Chung<sup>1</sup> Nan<sup>2</sup> Shan<sup>1</sup> (終南山) in Shensi. One night while T'ang<sup>2</sup> Ming<sup>2</sup> Huang<sup>2</sup> (唐明皇), the famous T'ang<sup>2</sup> Dynasty emperor, was sleeping he dreamed of seeing Chung K'uei and asking his name. When the emperor awoke he ordered a well known artist called Wu<sup>2</sup> Tao<sup>4</sup>-Tzu<sup>3</sup> (吳道子) to paint Chung<sup>1</sup> K'uei<sup>2</sup>'s picture. From this time on gates of "Fu<sup>3</sup>" (府) had a picture of Chung<sup>1</sup> K'uei<sup>2</sup> pasted on each part of the divided

doors. The figure on the right side was dressed in a red robe and the one on the left in a blue robe.

It is interesting to note here that the red robe (hung<sup>2</sup> p'ao<sup>2</sup> 紅袍) was the color worn by a "chuang<sup>4</sup> yuan<sup>2</sup>" (狀元) or scholar of the first grade. Blue was worn by scholars of the second grade or "chin<sup>4</sup> shih<sup>4</sup>" (進士) and also by those of the second grade or "chü<sup>3</sup> jen<sup>2</sup>" (舉人).

Other pictures which are used to paste on the doors of rooms inside the gates are of "T'ien<sup>1</sup> Kuan<sup>1</sup>" (天官), the diety supposed to look after all the literary officials.

The "Kua<sup>4</sup> ch'ien<sup>2</sup> erh<sup>2</sup>" (掛錢兒 hanging money) are oblong sheets of very thin red or green paper cut into filigree designs which are hung from the door sills of stores and small residences. Either one of these or five are used depending on the space available. The origin of this "Kua<sup>4</sup> ch'ien<sup>2</sup> erh<sup>2</sup>" (掛錢兒) must have come from the old feeling that like attracts like and to hang paper money over the door would bring in more money.



Pomegranate blossom peddler.

*Mai<sup>4</sup> shih<sup>2</sup> liu<sup>2</sup> hua<sup>1</sup> erh<sup>2</sup> ti<sup>1</sup>*  
賣石榴花兒的

This man calls—

“Shih<sup>2</sup> liu<sup>2</sup> hua<sup>1</sup> erh<sup>2</sup> lai<sup>2</sup>, chien<sup>3</sup> yang<sup>4</sup> erh<sup>2</sup> t'iao<sup>1</sup>”.

(石榴花兒來揀樣兒挑)

“Pomegranate blossoms have arrived, choose your own kind!”.

This peddler, most frequently an elderly woman, carries one or more paper boxes of artificial pomegranate blossoms on her back. These flowers are made of paper or silk and sold in single blossoms with two green leaves fastened to a metal pin. The



POMGRANITE BLOSSOM PEDDLER 賣石榴花兒的 mai<sup>4</sup> shih<sup>2</sup> liu<sup>2</sup> hua<sup>1</sup> erh<sup>2</sup> ti<sup>1</sup>



paper ones usually have an iron pin, the silk ones a brass pin. At New Year's time every woman and girl puts one of these pomegranate blossoms in their hair, and also places five of them, one on each of the top five bread dumplings which are placed on the family altar at New Year's time. These dumplings are placed on five plates, each having five dumplings, which are placed in a pyramid. The five dumplings of the top plate have the five pomegranate blossoms stuck in them.

The pomegranate blossom peddler also sells sets of small pictures used on the altars at New Year's time. Each set consists of five colored pictures of the Eight Immortals or similar subjects with a pin for attaching the picture to fruit or other food on the altar. These pictures are called "kung<sup>4</sup> hua'" (供花) or picture used for worship.

The use of five blossoms, five pictures, etc. in altar articles and in fact the common use of the numeral five in all things Chinese has its origin in the five elements

—“chin<sup>1</sup>, mu<sup>4</sup>, shui<sup>3</sup>, huo<sup>3</sup>, t'u<sup>3</sup>” (金木水火土) or metal, wood, water, fire and earth and the “wu hsing” (五星)—or five planets:

|                   |           |          |
|-------------------|-----------|----------|
| Chin <sup>1</sup> | (金 metal) | Venus.   |
| Mu <sup>4</sup>   | (木 wood)  | Mercury. |
| Shui <sup>3</sup> | (水 water) | Mars.    |
| Huo <sup>3</sup>  | (火 fire)  | Jupiter. |
| T'u <sup>3</sup>  | (土 earth) | Saturn.  |



## New Year's pudding peddler.

*Mai<sup>4</sup> nien<sup>2</sup> kao<sup>1</sup> ti<sup>1</sup>*

賣 年 糕 的

The pudding man calls—

“Chiang<sup>1</sup> mi<sup>2</sup> ti<sup>1</sup> je<sup>4</sup> nien<sup>2</sup> kao<sup>1</sup>” (江米的熱年糕)

or

“Hot glutinous rice pudding”.

This man pushes a small cart on which is a stove, iron bowl for cooking, and other necessities. The pudding is made elsewhere in the form of dumplings or cut into squares. It is then placed in a wooden basket having several tiers (lung<sup>2</sup> t'i<sup>4</sup> 籠屉). This basket is placed over the iron bowl in which there is water and the steam keeps the pudding hot. The wood used for this basket and for practically all of the wooden containers of the peddlers is willow (liu<sup>2</sup> shu<sup>4</sup> 柳樹).



NEW YEAR'S PUDDING PEDDLER 賣年糰的 mai<sup>4</sup> nien<sup>2</sup> kao<sup>1</sup> tɿ<sup>1</sup>



# Lamp bowl peddler.

*Mai<sup>4</sup> teng<sup>1</sup> chih<sup>1</sup> wan<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>*  
賣 燈 支 碗 兒 的

This man calls—

“Shu<sup>3</sup> teng<sup>1</sup> chih<sup>1</sup> wan<sup>3</sup> erh<sup>2</sup> lai<sup>2</sup> yo<sup>1</sup>”

(數 燈 支 碗 兒 來 嘞)

“Numerous lamp bowls have come!”

This peddler sells small bowls made of clay, baked and painted yellow. These are about an inch and a half in diameter and have a small depression in the bottom. In this depression is placed a small wick made from “teng<sup>1</sup> hua<sup>1</sup> erh<sup>2</sup> chih<sup>3</sup>” (燈花兒紙), a kind of yellow paper. This wick is dipped in sesame oil (hsiang<sup>1</sup> yu<sup>2</sup> 香油), placed in the bowl and lighted when incense is burned on the family altar.



LAMP BOWL PEDDLER 賣燈支碗兒的 mai<sup>1</sup> teng<sup>1</sup> chih<sup>1</sup> wan<sup>3</sup> erh<sup>2</sup> ti<sup>1</sup>



The word "shu" (數) is used because a number of these bowls are always purchased, generally 48 or 108—these figures taken from the number of important stars in the heavens (2 x 48 = 12, one for each month). The "lamp bowls" are placed on a table or whatever is used as an altar. They are just behind the altar vessels or "wu<sup>3</sup> kung<sup>4</sup>" (五供). These vessels are—(1) incense burner in the center; (2) one candlestick on either side; (3) one flower vase on either side of the candlesticks. Anyone particularly interested in the use of these small lights and their connection with the stars may look up "shun<sup>4</sup> hsing<sup>1</sup>" (順星).

The peddler carries a "t'iao<sup>1</sup> tzu<sup>3</sup>" with two large shallow baskets in which are piled the small bowls. These are sold the first eight days of the New Year and used on the eight nights as noted above.

The first day is given to worshipping Yü<sup>4</sup> Huang<sup>2</sup> (玉皇), the God of the Heavens, and all the lesser dieties ("ch'üan<sup>2</sup> fo<sup>2</sup>" 全佛). The second day, Ts'ai<sup>2</sup> Shen<sup>2</sup> Yeh<sup>2</sup> (財神爺 the God of Wealth) is worshipped. The third day or perhaps the fourth, fifth, sixth or

seventh are used to worship one or more of the dieties according to whichever ones are popular in that particular section of the country.

From the 1st until the 15th of the New Year the worship of the ancestors and the various members of the Buddhist pantheon is customary.

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## Sesame stalk peddler.

*Mai<sup>4</sup> chih<sup>1</sup> ma<sup>2</sup> chieh<sup>1</sup> ti<sup>1</sup>*

賣 芝 蔴 稽 的

This peddler calls out—

“Chih<sup>1</sup> ma<sup>2</sup> chieh<sup>1</sup> erh<sup>2</sup> lai<sup>2</sup>, (芝蔴稽兒來)

Sung<sup>1</sup> mu<sup>4</sup> chih<sup>1</sup>”. (松木枝)

“Sesame stalks have come and also pine branches”.

These peddlers are seen and heard only around Chinese New Year. They sell the stalks of the sesame plant (*sesamum indicum*) and pine or fir tree branches. These articles are carried by a “t'iao<sup>1</sup> tzu<sup>3</sup>” (挑子) as are the wares of so many street peddlers.

The sesame stalks are about five feet in length and fifteen or twenty are done up in a bundle which is about six inches in diameter. Each household buys four or five bunches, and scatters the stalks about the compound or yard on the evening of the last day of the year. This is called “t'sai<sup>3</sup> sui<sup>4</sup>” (踩歲).



SESAME STALK PEDDLER 賣芝麻棍兒的 mai<sup>4</sup> chih<sup>1</sup> ma<sup>2</sup> chieh<sup>1</sup> erh<sup>2</sup> tɿ<sup>1</sup>



In olden times the compound gates were never closed on New Year's Eve. With the stalks scattered in the yard it was always possible for the people merry making inside the houses to tell when callers entered the compound due to the cracking of the sesame stalks under the guests' feet.

The pine or fir branches are used as an ornament and also a small amount is burned to give the rooms a pleasant odor.

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## Knife sharpener.

*Mo<sup>4</sup> tao<sup>1</sup> ti<sup>4</sup>*

磨 刀 的

The knife sharpeners call—

“Mo<sup>4</sup> chien<sup>3</sup> tzu<sup>3</sup> lieh<sup>1</sup> ao<sup>4</sup> (磨剪子咧喚)

Ch'iang<sup>3</sup> t'i<sup>1</sup> t'ou<sup>2</sup> tao<sup>3</sup> tzu<sup>3</sup>”. (礮剃頭刀子)

In addition to having a call these men are divided into two classes, one blowing a long horn and the other clanking several flat pieces of metal together. The latter is the more ancient sign of the knife sharpener.



KNIFE SHARPENER 磨剪子磨刀的 mo<sup>2</sup> chien<sup>3</sup> tzu<sup>3</sup> mo<sup>2</sup> tao<sup>1</sup> ti<sup>1</sup>



The long horn is about four feet long and made in three sections which slide one inside the other. It is supposed to have come from "Kuei<sup>1</sup> Tzu<sup>1</sup> Kuo<sup>2</sup>" (龜茲國), a small country near Tibet. Just how it came to be used by the knife sharpeners is not clear but they have blown it for many years. They usually blow three blasts changing the note in the middle of each.

About 1895 this type of horn was adopted by the Manchu Banner troops in place of the conch shell horn which they used as a bugle. After the Boxer trouble, however, Yuan<sup>3</sup> Shih<sup>4</sup>-k'ai<sup>3</sup> (袁世凱) started to organize his troops along foreign lines and discarded these long brass horns for the more up to date bugle.

The pieces of metal which the majority of the knife sharpeners use instead of a horn are called "ching<sup>1</sup> kuei<sup>1</sup> yeh<sup>4</sup>" (驚聞葉) or "leaves used to startle the women's rooms". These flat pieces of iron—generally four in number—are about four to five inches and about two or three inches wide. In the top end which is slightly narrower than the bottom are two holes by which each slab is slung slightly lower than the other. The series is fastened to a piece of wood which serves as a handle. The knife sharpener walks along with this in his hand and clanks the flat pieces of iron together.

The "ching<sup>1</sup> kuei<sup>1</sup> yeh<sup>4</sup>" (驚閨葉) is spoken of in Ming (明) Dynasty books. The idea of "startling the women's rooms" was to remind the women that they should sharpen their scissors and get to work on their sewing.

There are many theories as to the origin of the "ching kuei yeh". Some say that they may have been old mirrors as the knife sharpener polished the metal mirrors in olden days and perhaps sold new or traded broken mirrors as well.

Another version is that the metal slabs came from the "t'ieh<sup>3</sup> pan<sup>5</sup>" (鐵板)—an ancient musical instrument. In this however the iron plates were strung parallel and not offset as are the ones used by the knife sharpener.

Some people say that the iron slabs are very much like the shape of a very ancient knife used in prehistoric times. This is supposed to have had a round blade like the knife used by makers of "lung<sup>2</sup> t'i<sup>4</sup>" (籠屉). This "lung<sup>2</sup> t'i<sup>4</sup>" is a sieve like arrangement made of a circular willow strip about four inches wide. Across the bottom of this are fastened bamboo slats. The Chinese use the "lung<sup>2</sup> t'i<sup>4</sup>" (籠屉) to steam bread and for many other things in the kitchen.



The Chinese say the most likely story is that the "ching<sup>1</sup> kuei<sup>1</sup> yeh<sup>1</sup>" (驚聞葉) were old iron plates from the armor used in ancient times. The knife sharpeners of olden days sharpened swords, axes and other weapons, and cleaned the rust off the armor plates. They of course also repaired broken armor and replaced worn out pieces. The work of keeping the iron plates sewed to the cloth underneath—which was silk or similar strong material—was in the hands of the women of the household. Hence it seems most likely that the sound of the clanking armor plates would "startle the women's rooms" and remind them that their lord and master's armor must be cleaned, repaired and put in condition for use at any time.

Knife Sharpener's song.



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